

NOVEMBER 14, 1953

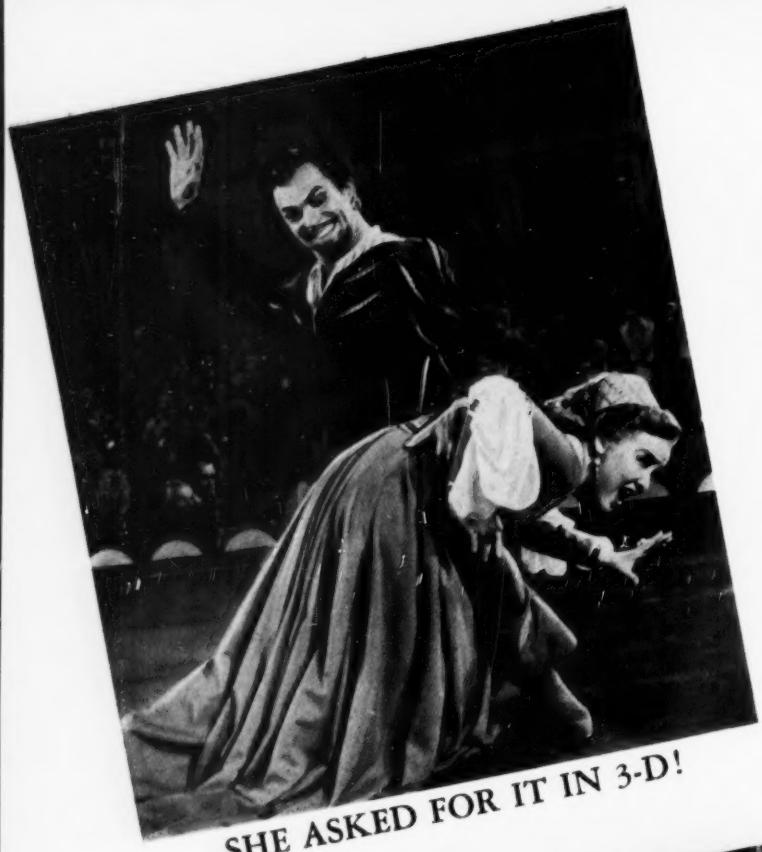
MOTION PICTURE HERALD

**Hughes Sells Control
Of RKO Theatres to
David Greene Group**

**TOA Move Fires New
Hope for Arbitration**

REVIEWS (In Product Digest): THE MAN BETWEEN, EASY TO LOVE, WALKING MY BABY BACK HOME,
STRANGER ON THE PROWL, YESTERDAY AND TODAY, MAN IN HIDING, QUEEN OF SHEBA

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SHE ASKED FOR IT IN 3-D!



FAITHFUL IN HER FASHION IN 3-D!

ABOVE AND
RIGHT: Key
art used in ad
campaigns
available in
press-book!

"Kate' in 3-D Tests
Plays 40% Better Biz."
—FILM DAILY



M-G-M TEST PROVE 3-D

CRITICS AGREE!

"Kate's' the Best 3-D
Yet!" —Columbus Citizen
in Front Page Review

"This 3-D is the best we
have seen thus far!"

—Syracuse Herald Journal

"A fine screen translation
of our favorite musical,
finer in 3-D!"

—Dallas Morning News

M-G-M presents "KISS ME KATE" starring KATHRYN GRAYSON • HOWARD KEEL • Ann Miller • with Keenan Wynn • Bobby Van James Whitmore • Kurt Kasznar • Bob Fosse • Tommy Rall • Screen Play by Dorothy Kingsley • Music and Lyrics by Cole Porter • Play by Samuel and Bella Spewack • Photographed in Anso Color • Print by Technicolor • Directed by George Sidney • Produced by Jack Cummings

THE COMING INDUSTRY EVENT! M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" (In Color Magnificence)

"3-D of 'Kate' tops
standard version
grosses by 40%."
—M. P. DAILY

GREAT!

ENGAGEMENTS GREAT FOR "KATE"!

M-G-M conducted test engagement of "KISS ME KATE" in 6 cities, 3 engagements in 3-D—and 3 in flat. The purpose was to determine the comparative boxoffice power of the two versions.

The 3-D engagements were more successful by substantial percentages. Critics were unanimous on the 3-D success in the three test cities that used it. (*See review excerpts on opposite page directly to the left.*)

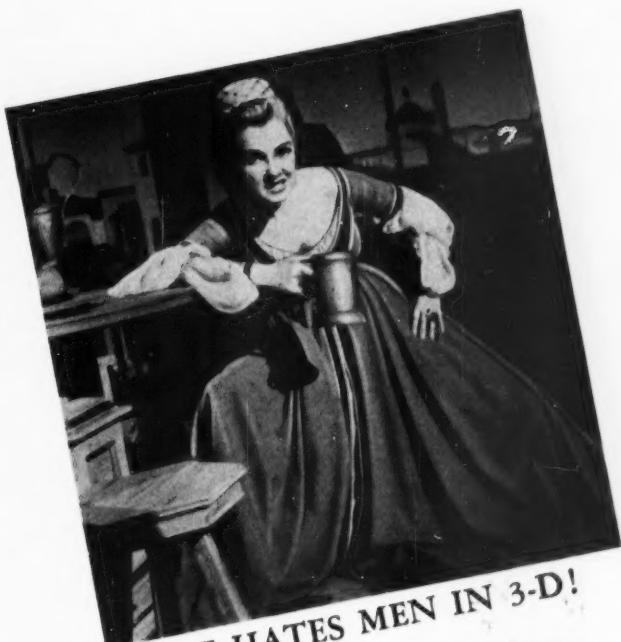
The picture was held over in 5 test spots. In the holdovers that played their first week flat, the second week was changed to 3-D.

Although the picture is available in both 3-D and flat, it is M-G-M's recommendation that all theatres so equipped present "KISS ME KATE" to their patrons in 3-D for greatest boxoffice returns.

You haven't
seen 3-D until
you've seen M-G-M's

"KISS ME KATE"

IN GLORIOUS COLOR!



SHE HATES MEN IN 3-D!
(Above: One of the key stills from
ad campaign. Others on opposite page.)

"CALAMITY JANE"



WRITTEN BY
RAY HENDON · JAMES O'NEILL
MUSICAL DIRECTION
PRODUCED BY
DIRECTED BY
WILLIAM JACOBS · DAVID

ORIGINAL SONGS: MUSIC BY SAMMY FAIN
LYRICS BY PAUL FRANCIS WEBSTER

JANE IS ISSA!

JUMBO SATURATION PRE-RELEASE
BEATS EVERY
DORIS DAY ATTRACTION OF THE PAST!

Mass Holdovers
Pour In!

GREATEST NEW SONG SMASHES
OF ANY PICTURE IN YEARS! IT'S
JUST LIKE HAVING THE WHOLE
HIT PARADE IN ONE
PICTURE!

- ✓ SECRET LOVE
- ✓ THE DEADWOOD STAGE
- ✓ THE BLACK HILLS OF DAKOTA
- ✓ HIGHER THAN A HAWK
- ✓ A WOMAN'S TOUCH
- ✓ JUST BLEW IN FROM THE WINDY CITY
- ✓ AND TOO MANY MORE TO LIST!



THIS PICTURE CAN ALSO BE EXHIBITED ON WIDE SCREENS



UNION
BUTLER

A BONNIE FILM

Warner Brothers is producing
in CINEMA SCOPE . . . M-G-M
is producing in CINEMA SCOPE
. . . Walt Disney is producing in
CINEMA SCOPE . . . Columbia is
producing in CINEMA SCOPE
. . . Universal-International is
producing in CINEMA SCOPE
. . . United Artists is producing in
CINEMA SCOPE .. 20th Century-Fox
is producing in CINEMA SCOPE



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 193, No. 7



MARTIN QUIGLEY, JR., Editor

November 14, 1953

TOA in Action

THE fact that the Chicago convention of TOA was generally regarded as the best in the organization's history should be a source of satisfaction to the exhibition leaders who moulded the present national group out of the old MPTOA and the war-born ATA. In the past, TOA conventions sometimes gave the impression of experienced showmen in search of an organization and an organization in search of a policy which would make it vital. That, happily, is all in the past.

TOA's convention and the concurrent equipment trade show of TESMA and TEDA were well organized. Delegates, and the large number of non-members present, were able to consider the time in Chicago well spent. Naturally no one found the answers to all current questions. As one small-town exhibitor commented, "It is comforting to know that I am not the only one without the answers."

The basic tenor of the meetings emphasized that little difference now exists between TOA and Allied. Both are organizations of independent exhibitors. The former happens to include some of the largest circuit owners; the latter is predominantly composed of showmen from smaller situations. The demarcation, however, is far from sharp. There are many TOA members with theatre properties considerably less imposing than those held by some Allied members. The old dream of one big exhibitor organization is no longer founded on wild fancy. There exists at present a realistic basis for a merger of TOA and Allied. As a first step the two organizations should begin working closer together, wherever possible, on both a national and local level. Whether the eventual amalgamation comes sooner or later depends principally on personalities rather than principles. It is inevitable that the American exhibitor, one day, will have a unified national voice.

THE principal policy difference between TOA and Allied—and it is not a fundamental one—is over arbitration. TOA wants an arbitration system and is "willing to go it alone," if necessary, in order to have one. Allied wants arbitration only if it is "all-inclusive," particularly meaning including arbitration of rentals. TOA's attitude towards arbitration was summed up by Alfred Starr, retiring president, in these words: "The very best that can be said for arbitration is that it provides a forum, a calm meeting place, and an opportunity for an aggrieved person to talk out his problems under circumstances that compel careful attention. . . . It is surely worth a trial."

Despite the prominence given to the TOA stand on arbitration, the subject is only one of many considered at the Chicago convention and planned for further atten-

tion during the year. TOA exhibitors, as all exhibitors organized and unorganized, are concerned about the product supply and with what equipment the new pictures are to be shown in their own particular theatres.

Under the presidency of Walter Reade, Jr. 1954 is likely to be the most active year that TOA has ever had.

Pioneer Barney Balaban

SURELY the Motion Picture Pioneers could not have made a more fitting selection than that of Barney Balaban to be honored as Pioneer of the Year at the group's annual dinner in New York November 12. While such an honor would have been well merited in any year, it is particularly appropriate at this time because Paramount, under Mr. Balaban's leadership, stands at the high point of its corporate history. Despite the problems of adjusting the picture company to divorce in a period of grave financial crisis for the entire industry, Mr. Balaban has guided Paramount in such a manner that the financial community considers it the soundest firm in motion pictures and exhibitors have seen it deliver, as attested by The Herald's monthly list of Box Office Champions, a remarkable number of hit attractions during 1953. That is a record to be proud of. Moreover Mr. Balaban's activities are not confined to the industry. For years he has assisted a wide range of causes, good for humanity and good for our national well-being. Exhibitors may believe that he has been such a force inside and outside the business because he started as one of them. Producer-distributors, for their part, perhaps believe part of the reason for his success is that he was "reformed" from exhibition at a comparatively early age.

Trend of the Times Department: An analysis of the results of the recent election shows that the American voters have approved an additional \$750,000,000 in state and local bonds for various types of public works. Only \$500,000 of such proposed bonds were voted down. More bonds mean more taxes of all kinds. Exhibitors must be constantly alert to oppose additional admission taxes.

Our good neighbors to the North in the motion picture business often wonder why more attention is not paid to Canada in various promotions arranged by the film companies. After all, from the sales point of view, Canada is considered part of the domestic film market. Tie-ups of a promotional character should include Canada whenever practical. Exhibitors in Canada are entitled to this support and to adequate indication in press books of what is available for them.

—Martin Quigley, Jr.

Letters to the Herald

CinemaScope Welcome

TO THE EDITOR:

I sat in the upper balcony in a Kansas City theatre to welcome in CinemaScope and "The Robe." Some time since I had seen aisles crowded after the first show let out. "The Robe" would have been splendid if shown on stereoptican slides but 20th-Fox was right in launching CinemaScope with such a production. I shall return and see it again soon and not try to figure out aspect ratio, where the speakers are located, etc., etc.

The drive-in season is about over and we will still be running pictures that were run within a few miles of us at a small drive-in that opened this summer. The smaller companies we have dealt with for many years have put us behind in almost every respect in their attempt to pick up a little revenue. There is no need for film salesmen to "explain" to us this winter, as the three features per night they have been running at the drive-ins have little value to us now. Understand this has been a general condition over the territory so there is nothing personal in it. Just another tough proposition for the small shows that are struggling along to see if the excise tax will be removed.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Mo.*

Percentage

TO THE EDITOR:

It seems our picture producers and distributors seem to know just one and only one thing, "how big a percentage they can wriggle out of the exhibitor," regardless of whether the picture does only a little business or a very big business, and sometimes it comes out that you just don't make any money on it one way or the other.

They are now working on a new formula with the stars. Sooner or later if many theatres are to survive, they will have to work out some formula predicated on an honest setup of the overhead of the theatre and then some graduated schedule of percentage fair to both parties after that; in other words, how can a theatre make money when it has a lease that calls for percentages that penalize him for doing a larger business, the same way the distributor does in some percentage arrangements so that the exhibitor is better off buying cats and dogs and making himself a living, or existing with hope for a change.

Another terrible abuse that is being heaped on the exhibitor is that when he takes a picture and pushes it and publicizes it and does above average business, that

figure is immediately set up on the distributors' records as a basis for future pictures, therefore discouraging him for the future.

Of course, they all know this but they just close their eyes and say 35 per cent, 40 per cent, 50 per cent, 55 per cent and up until it's just too bad that it only runs up to 100 per cent.

In other lines of business, the retailer has in some cases, as in the jewelry business, the possibility of 500 per cent to 1,000 per cent profit on some items and down to 10 per cent or 15 per cent on others, but always a profit.

Surely the terrific casualties in the business are not all the exhibitors' fault, as many of them were good business men before coming into the business and many are finding businesses where they are making profits after "going broke" in show business. Only the chiselers and the sharpies will be left to pick the bones.—*California Exhibitor.*

Confused Public

TO THE EDITOR:

At present, the general public is not well enough acquainted with the many new types of projection and screen techniques and therefore whenever a new system is afforded them the majority have nineteen other versions in their minds as to what they expected to see. They are completely confused as I see it.—*Exhibitor, New Bedford, Mass.*

Ad Integration

TO THE EDITOR:

Why can't we get some integration in the advertising materials available on each picture. As it is, and has always been, the trailers make one approach, the ad material for newspapers make another, the lithographs another, and the national magazine ads, most of the time, still another.—*Q. BARTON, Manager, Barna Theatre, Tuscaloosa, Ala.*

Works Out Fine

TO THE EDITOR:

I think that anything out of the ordinary that will give us a chance to call attention to our theatres is good for the business. A good 3-D picture once a month works out fine.—*HAL J. LYON, Lyon Theatre Circuit, Franklin, Virginia.*

Less 3-D

TO THE EDITOR:

We need more good pictures and less 3-D!—*Exhibitor, Trans-Lux Theatre, Boston, Mass.*

MOTION PICTURE HERALD

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TREASURY DEPARTMENT officials and members of the staff of the Congressional Joint Committee on Taxation will definitely recommend some liberalization of the tax rules on depreciating new equipment. This could mean quite a break for exhibitors called on soon to make substantial outlays for new projection and sound equipment.

► Eric A. Johnston, president of the Motion Picture Association, will have to do some follow-up work on his Near East mission for the White House, with a return visit to that area a distinct possibility.

► Justice Department officials are shaking their heads over the Senate Small Business Committee's request for a progress report on enforcement of the Paramount case consent decrees. (See page 30.) They fear that the questions posed by the Committee call for a "fantastic" amount of work by Department attorneys.

► A pleasant woman, smartly attired, American in manner, and with an infectious grin, visited the very ill Charles Skouras in his Chicago hospital room the other day. It was a reward of sorts for Mr. Skouras, who had expected to serve on the Los Angeles committee greeting King Paul and Queen Frederika of Greece. A heart attack felled Mr. Skouras during the TOA convention, and his condition was critical for several days. The Queen's visit cheered him.

► Walt Disney's "The Living Desert," documentary nature story, made records in New York this week. Opening Tuesday at the Sutton theatre, the picture grossed \$500 over the house record for an opening day. By Wednesday it was indicated that the first week's gross would be well over \$22,000.

► Some of the objections of the anti-glasses crowd will be removed when Hal Wallis' Paramount release, "Cease Fire," begins at the Criterion, New York, November 23. The glasses the public then will use are notably different. The patrons will

On the Horizon

find them sitting comfortably on the bridge of the nose, and never slipping. For those with glasses of their own, there are slipover Polaroids. The new glasses are the product of Polaroid Corporation, which has endeavored to keep production of glasses within a reasonable cost range and eliminate previous complaints.

► It seems that high school students would prefer classic fiction in the "New Dimension." Such are the findings this week of Lynn Farnol, public relations representative for Cinerama. Twenty-five per cent of New York students so voted. Another 20 per cent want current events; 15, historical events; 13, biblical. And so on. The New Dimension is Cinerama. The essays submitted were for the Lowell Thomas Essay Contest.

► The march of progress has been kind to television dealers. But now, progress is threatening and frightening them. Color television, when approved by the Federal Communications Commission, will hurt sales of black and white receivers. So the dealers, through Mort Farr of the National Appliance and Radio-TV Dealers Association have petitioned the FCC not to approve color television before Christmas at least.

► Small houses will be installing less expensive stereo sound in the coming months because they're impressed now with its box office potential, proved by some engagements. This was the prediction of Leon D. Netter, Jr., general sales manager of Altec Service. He also gave some credit to the recent TOA-TESMA convention in Chicago, attended by scores of small town showmen.

► The Jose Ferrer stage plays in New York's City Center may be televised to theatres, if Leo Rosen succeeds in negotiations this week with Actors Equity. "Cyrano de Bergerac" is the first, followed by "The Shrike," "Charley's Aunt," and "Richard III."

► It looks like from here to eternity for the run of that picture at Loew's Capitol. That picture is Columbia's "From Here to Eternity," now in its fifteenth week, and past the mark made by "Moulin Rouge" at the big Broadway, New York, house.

► The Federal Communications Commission is working up a complete listing of all film industry individuals and companies with interests in television stations. However, it may not be out for months.

The WORLD MARKET Issue

The eighth annual World Market section of The HERALD will be published next week. Of particular interest this year because of the wide concern about the development of new processes and techniques, the section will include detailed reports of developments in every corner of the world market. All the regular features, including a special theatre equipment department and a listing of theatre supply dealers all over the world, will be featured. The section will be a part of the regular edition of The HERALD.

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This week in pictures



HOLLYWOOD'S GOLDEN ANNIVERSARY gets a start with the "Carriage Trade" premiere of Warners' "So Big" at the Paramount Hollywood theatre. Above, a 1909 Ford arrives with guests. Left, E. M. Stuart, Hollywood Chamber of Commerce president, and Mrs. Leiland Irish present a scroll to Jane Wyman as producer Henry Blanke watches.



ROSEMARY CLOONEY, center, right, is hostess during a Paramount studio visit by Brazilian circuit owner Vital Maura De Castro and his wife. The visitors also were guests at luncheon tendered by the company's executives.



OPENING, in Washington, of Republic's "Flight Nurse." At the Ontario theatre lobby broadcast: Joan Leslie, Mrs. Harry Armstrong, General Armstrong, Air Surgeon General; Captain Lillian Kinkela, technical adviser; C. Bruce Newberry, Republic director of sales; and Richard Simmons, player.



ERICH STEINBERG, who returns to Germany after a long absence. He is RKO Radio's new manager there, and will have headquarters at Frankfort. Mr. Steinberg has been in Latin-America for the company, lately as Peru manager.

by the Herald



AT THE WASHINGTON opening of Cinerama, H. L. Merrick, Washington Board of Trade president, presents to S. H. Fabian, right, Stanley Warner president, a scroll of appreciation. In center, Ruth Crane.



HOW TO STAGE A PREMIERE. Everybody knew about this one, 20th-Fox's second in CinemaScope, "How to Marry a Millionaire," at Loew's State and Globe theatres, Times Square, New York, and nearly everyone came. Some of the personalities who paused for camera and microphone are seen here. Left, above: Lauren Bacall, with Donald O'Connor and Charles Einfeld. Above: Mr. and Mrs. Leonard Goldenson, Walter Gross, and Bob Weitman. Right, Major General James Van Fleet and Mrs. Van Fleet and Mr. and Mrs. Sypros Skouras and guests.



by the Herald

WILLIAM GELL, managing director of Monarch Films, London, is in New York to arrange distribution of the firm's latest, "The Blue Parrot," "The Informer," and "Holiday Week" and will go to the Coast shortly to obtain American players for the forthcoming "A Yank in Ermine." See page 37.



INGRID BERGMAN AGAIN. Her first film in four years, "The Greatest Love" is one of a number of top features, many dubbed into English, which Italian Films Export is offering at a time theatres are seeking product. See page 35. The picture was made in English, and directed by Roberto Rossellini.



ON THE SET of Paramount's "Legend of the Incas," Nicole Maurey, its star, greets two visitors from Milwaukee: Gloria Mahler, left, Standard Theatres booker, and her sister, Vicky.



HUGHES' RKO THEATRES STOCK TO SYNDICATE

Greene Acting for Group Headed by Albert List, of U. S. Finishing Co.

Howard Hughes again was news this week. His 929,020 shares of RKO Theatres Corporation stock, representing approximately a 24 per cent controlling interest, was sold to a group headed by Albert List, chairman of the board of U. S. Finishing Co., and which includes David J. Greene, New York investment counselor, and member of the theatre company board for the past two years.

The transfer, approved by the Securities and Exchange Commission and the New York Stock Exchange, occurred November 6.

Q Financial circles reported that Mr. List, hitherto a stranger in the film and theatre business, furnished the money for approximately 886,000 shares of the Hughes' total at a price of \$4.75 per share, or about \$4,208,500.

Q Mr. Greene is said to have exchanged approximately 40,000 shares of RKO Pictures Company stock for the remainder of Mr. Hughes' theatre company holdings. Reportedly the negotiations with Mr. Hughes were conducted by Mr. Greene.

Mr. Greene, however, reputedly has had large holdings of RKO Theatres stock for some time past and has the voting rights to a considerably greater number of shares through accounts with his counseling firm.

Since Mr. Greene's advent on the theatre company board in late 1951 after waging a proxy contest, he has worked in harmony with management and consequently the trade was not inclined this week to predict any changes of significance in the executive line-up, headed by Sol A. Schwartz, president. Also elected to the board in the 1951 election was Mr. Greene's nominee, A. Louis Oresman.

See Greene as Entitled to Two More Board Members

The Hughes' RKO Theatres stock has been in trusteeship with Irving Trust Company since the company's divorce from RKO Pictures Corporation became effective December 31, 1950. Irving Trust, under the terms of the RKO consent decree, was entitled to vote the Hughes stock in the interim and, in that capacity, elected two directors to the theatre company's board, Benjamin Sessel and William J. Wardall.

With Irving Trust out of the picture and the Hughes theatre stock now owned by Mr. List and Mr. Greene, the latter would be

ELECTION OF GREENE ENDED PROXY FIGHT

David J. Greene, New York investment counselor and a leading figure in the group that purchased the Hughes RKO Theatre stock, was elected to the board of directors of RKO Theatres in December 1951. His election climaxed a lively proxy fight he waged. One of his nominees, A. Louis Oresman, was also elected. In the election Mr. Greene's counsel claimed the group polled a vote representative of more than 1,000,000 shares.

entitled to elect at least two more directors to the board of six members. The other two directors are Mr. Schwartz and Edward C. Raftery, counsel to the firm.

It was expected that the resignations of Mr. Sessel and Mr. Wardall will be submitted at the next board meeting with Mr. List or his nominees elected to fill the vacancies.

Mr. Hughes acquired the 929,020 shares from Atlas Corporation in 1948 for a price reported at the time to be \$9,000,000. When the RKO divorce was consummated in 1950, Mr. Hughes received 929,020 shares in both the new theatre and the new picture companies. With his present sale aggregating in excess of \$4,400,000, Mr. Hughes has recouped about half the original investment while still owning the controlling interest in RKO Pictures.

Mr. Hughes made a profit of \$1,250,000 on the latter a year ago when the Ralph Stolkin Chicago syndicate defaulted its down payment after calling off the deal to purchase Mr. Hughes' stock in the picture company. Mr. Hughes has since added to his picture company holdings.

Shares Showed Gains After Announcement of Sale

On Friday when the sale of the company was approved by the SEC and the New York Stock Exchange the shares closed at \$3.87½ on the day's trading. Both the theatre company and picture company shares went up Monday in fairly heavy trading, the theatre shares closing at 43½, up ½, on a turnover of 63,600 shares; the picture company went up ½ to close at 3½ with 2,900 shares changing hands.

Early in 1952 the Department of Justice applied to the Federal Court for an order requiring Mr. Hughes to sell the theatre stock within a limited period or have it sold for him by the trustee in the ensuing two years. Mr. Hughes successfully contested the order on the ground that the in-

tent of the consent decree was satisfied by the stock being placed in trusteeship and that he should not be required, therefore, to sell it within any arbitrarily stated time. The court agreed.

Vizard Defends Production Code in U.S.C. Lecture

Jack Vizard, on the staff of the Motion Picture Production Code Administration, last week in a talk at the University of Southern California, termed "naive and narrow" the idea that the Code is "concerned only with immature and impressionable members of the audience." Said Mr. Vizard: "There is such a thing as public corruption, and that includes adults too. The notion that once one reaches voting age he is morally unassailable, is contradicted by history and common sense. . . . One of the basic purposes of the Code is to preserve on the screen the values of the Ten Commandments, lest pictures turn into an instrument for poisoning the culture."

RKO District Managers To Meet in New York

District managers of RKO Radio Pictures have been called to session in New York November 17-19 by Charles Boasberg, general sales manager. The discussions will concern such product as "The French Line," "Carnival Story," "Decameron Nights," and "Marry Me Again." James R. Grainger, president, will be a chief speaker. Others will be Edward L. Walton, his executive assistant; Nat Levy, Eastern division sales manager; Walter Branson, assistant general sales manager, and Sidney Kramer, short subjects sales manager.

Awards to "Boy," "Caesar"

Paramount's "Little Boy Lost," starring Bing Crosby, and MGM's "Julius Caesar" have been named two of the best pictures of 1953 by "The Sign," national Catholic magazine. Announcements of the magazine's awards will be in the December issue.

Polaroid Offers Guide

A 14-page operator's handbook, a guide for the projection of 3-D films, has been prepared by the Polaroid Corporation for free distribution to theatres requesting it. The booklet also describes in detail the proper use of the new Polaroid synchronization and monitoring equipment.

RKO Gets "Target Earth"

"Target Earth," science-fiction melodrama, will be distributed world-wide by RKO Radio Pictures, Inc., it has been announced by Charles Boasberg, RKO general sales manager.



CONVENTION CHAIRMAN: David Wallerstein, of Balaban and Katz Theatres.



AT THE BANQUET: Maury R. Goldstein, Allied Artists; Charles Boasberg, RKO Pictures; Sal A. Schwartz, RKO Theatres, and David Lipton, Universal-International.



THE old and the new presidents. Walter Reade, Jr., left, receives felicitations from the outgoing president, Alfred Starr, now chairman of the TOA board and executive committee.

TOA REKINDLES NEW HOPE FOR ARBITRATION

CHICAGO: The re-emergence of arbitration as one of the chief topics of industry concern, consideration and conversation marked the closing here last week of the largest convention in the history of Theatre Owners of America.

On the last day of the four-day meeting which, combined with the TESMA-TEDA trade show and conventions, attracted upward of 3,000 industry members to the Conrad Hilton Hotel, the TOA board of directors voted unanimously in favor of establishing an arbitration system jointly with the distributors and all exhibitor groups that wish to join in the project.

The TOA action, taken at the recommendation of the association's executive committee, breaks a deadlock on the arbitration issue which has existed since negotiations were broken off last year largely as a result of National Allied's refusal to go along on a plan.

Although trade practices as individual problems were somewhat overshadowed at the convention by the discussion of new screen techniques, the active stand on arbitration is significant of the optimism which dominated all phases of the meeting.

It was, however, a convention of optimism qualified by suggestion and constructive criticism, summed up in the address at the Thursday night closing banquet by Alfred Starr, retiring president. The TOA official scored what he saw to be a trend on the part of distributors to concentrate on long runs in the "A" houses while forgetting about subsequent runs and small towns.

Mr. Starr also commented on the arbitration issue by reminding the trade that it would not offer an easy solution to all prob-

lems and does not guarantee the survival of the marginal theatre or producer. "The best it can do," he said, "is to provide a forum and an opportunity for an aggrieved person to talk out his problems under circumstances that compel careful attention."

Another highlight of the convention's closing sessions was the appearance of Spyros Skouras, president of 20th Century-Fox, who talked for and about his CinemaScope process in response to questions put to him by exhibitors at a luncheon meeting. Mr. Skouras also made a plea for exhibitor unity, strongly recommending the establishment of one strong exhibitor organization. Although he did not mention TOA and National Allied by name, it was apparent he was recommending a merger of the two associations.

Express Hope for Merger Of Two Organizations

Both Mr. Starr and Walter Reade, Jr., the new TOA president, at informal discussions expressed the hope that the coming year would see plans made for such a merger. The general feeling at the convention was, however, that it might be a long time coming. Both Allied and TOA reportedly agreed that the move would be a healthy one, but, in the words of one visiting theatre man, "personalities and pride have to be taken into consideration and these obstacles are not easy to overcome."

Whether Allied will go along with TOA on the arbitration plan probably won't be made known for some time, but TOA members privately expressed the opinion they were sure Allied eventually would participate, despite the fact that the latter organization has insisted it would not be party to any plan which did not include the arbitration of film rentals. One TOA spokesman



VICE-PRESIDENT Roy Cooper, of the TOA; and Edward Walton, RKO Pictures.

pointed out that the projected system would be open to all exhibitors and any Allied member could take a problem to any board that was set up.

One Allied observer at the convention said his association's stand on the inclusion of film rentals had been misinterpreted in some quarters. Allied, said this spokesman, realizes that each film deal cannot be arbitrated, as such a setup would be impossible. It is the principle of film terms that can be mediated, he said. Many theatres cannot play on percentage and the right to play on flat rentals is a subject for arbitration, not the individual deal as to whether the price is too high.

He said that if TOA and Allied can reach agreement on that point, there is a possibility that Allied will cooperate in the establishment of a system. Arbitration of film rentals, however, is only one portion of a plan that Allied would demand, another Allied leader said. The growing number of roadshow pictures and pre-releases should be incorporated in the plan as subjects for arbitration, he added.

In his speech at the President's Banquet Thursday night, Mr. Starr gave three reasons (Continued on following page)

TOA MEET

(Continued from preceding page)

sons why it would be "a tragic mistake" if distributors persist in their practice of favoring the "A" theatres to the detriment of subsequent runs and smaller towns. The reasons were:

To ignore any large segment of the public is to drive them to other forms of amusement and people "do lose the motion picture habit." The industry digs its own grave when it ignores or neglects any segment of its potential audience;

The foreign market accounts for 40 per cent of the earnings of American producers and aside from the financial rewards, "can we as Americans forget the profound influence that our motion pictures have had and still have on the morals, manners and various standards of living in every part of the world?"

Product Scarcity Leaves Vacuum in Small Towns

The "most compelling argument of all": the scarcity of product leaves a vacuum in the subsequent run theatres and in the small towns.

In connection with this last, Mr. Starr warned that while a big picture can earn a good deal of money in a short time, an expensive failure can bring disaster to its producers, and several in a row can bring bankruptcy.

Mr. Skouras' luncheon remarks were, in effect, the same as those he made at the Allied convention in Boston; that is, that "The Robe" or any other 20th-Fox CinemaScope feature will not be made available except with stereophonic sound and the assurance that the screen is right. Questions from the floor brought out his contention that the terms asked for "The Robe" are justified in view of the business the picture is doing.

Tracing the history of CinemaScope, Mr. Skouras said that it was developed so that all theatres, regardless of size, can make money. There appeared to be considerable dissension among exhibitors over the demand for particular screens and stereophonic sound, some declaring that such stipulations would drive the small exhibitor out of business. The 20th-Fox chief advised drive-in operators that the problem of stereophonic sound for outdoor theatres eventually would be solved and asked them to be patient.

Small Theatre Operators Worried Over CinemaScope

When one exhibitor complained that the 70 per cent terms were prohibitive and that he would have to raise prices, Mr. Skouras drew a big laugh by saying distributors have no right to dictate admission prices and are prevented from doing so by law. He then pointed out that "The Robe" has been playing to grosses ranging from 40 to 150 per cent above average business.

The small theatre operators were the most concerned over CinemaScope, telling Mr. Skouras that in many cases it was physically impossible to install the system. Both Mr. Skouras and Al Lichtman, 20th-Fox di-

EXHIBITOR COMPO DUES CUT

CHICAGO: A 25 per cent reduction in exhibitors' dues to the Council of Motion Picture Organizations was announced here last week at the conclusion of the Theatre Owners of America convention. According to a statement read to the TOA board by Sam Pinanski, the reduction is possible due to a carryover of approximately \$50,000 in the COMPO treasury. The statement was prepared by a committee consisting of Mr. Pinanski, Al Lichtman, Wilbur Snaper, Col. H. A. Cole, Abram F. Myers, Trueman Rembusch and Pat McGee.

In disclosing that TOA will continue its membership in COMPO for another year, the statement said the \$50,000 justified the need for less money. The distributors have agreed, it was explained, that they will match the exhibitors' dues dollar for dollar.

The Motion Picture Association of Amer-

ica has estimated its liability at \$150,000 on this basis, but if exhibitors' dues exceed this figure, Mr. Pinanski was authorized to say the distributors will meet any averages on the same dollar for dollar basis.

The committee, along with Robert Coyne, COMPO special counsel, held a day-long meeting at the Blackstone Hotel here during the convention.

The annual COMPO dues collection drive will be held in all domestic exchange territories the week of Nov. 30-Dec. 7. The schedule of payments is:

Regular theatres, up to 500 seats, \$7.50 yearly; up to 750 seats, \$11.25; up to 1,000 seats, \$18.75; up to 2,500 seats, \$37.50; over 2,500 seats, \$75.

Drive-ins, up to 300 cars, \$7.50; up to 500 cars, \$11.25; up to 600 cars, \$18.75; over 600 cars, \$37.50.

rector of distribution, who also spoke, assured them that they had nothing to worry about. There were some arguments too over installation costs, one Texas exhibitor declaring that it would cost him \$20,000 to install. Mr. Skouras said this was an exaggeration, pointing to an exhibitor in Albany, Ore., who had installed the equipment in his 720-seat house for \$8,325.

At the same luncheon, with Tom Edwards as chairman, a scroll was presented Pat McGee for his work on the tax repeal campaign, of which he was co-chairman. Val Peterson, former Governor of Nebraska, in charge of Federal civil defense, warned of the necessity of preparedness.

A policy of cautious approach to wide screen was advocated by the majority of speakers at the drive-in forum Thursday. So far as 3-D is concerned, many reported disappointing results due primarily to the difficulty of properly preparing the screen surface so that it is satisfactory for 3-D and

still be acceptable for 2-D shows. Jack Braungel presided and gave the keynote talk.

Little satisfaction was reported by participants in the forum in treating drive-in screens for 3-D and no practical experience has been gained yet on very wide screens. However, E. D. Martin of Georgia, one of the panelists, told the convention he is building in Florida a drive-in screen 90 feet wide and 45 feet high for 2-to-1 aspect ratio. Some of the speakers felt that drive-in screens already are "big screens" and the problems of getting sufficient light were great without increasing the screen's area.

Panelist Charles Maestri of California said the Lippert circuit has had its drive-ins equipped with all-purpose screens so that if 3-D is revived, "We are ready to go."

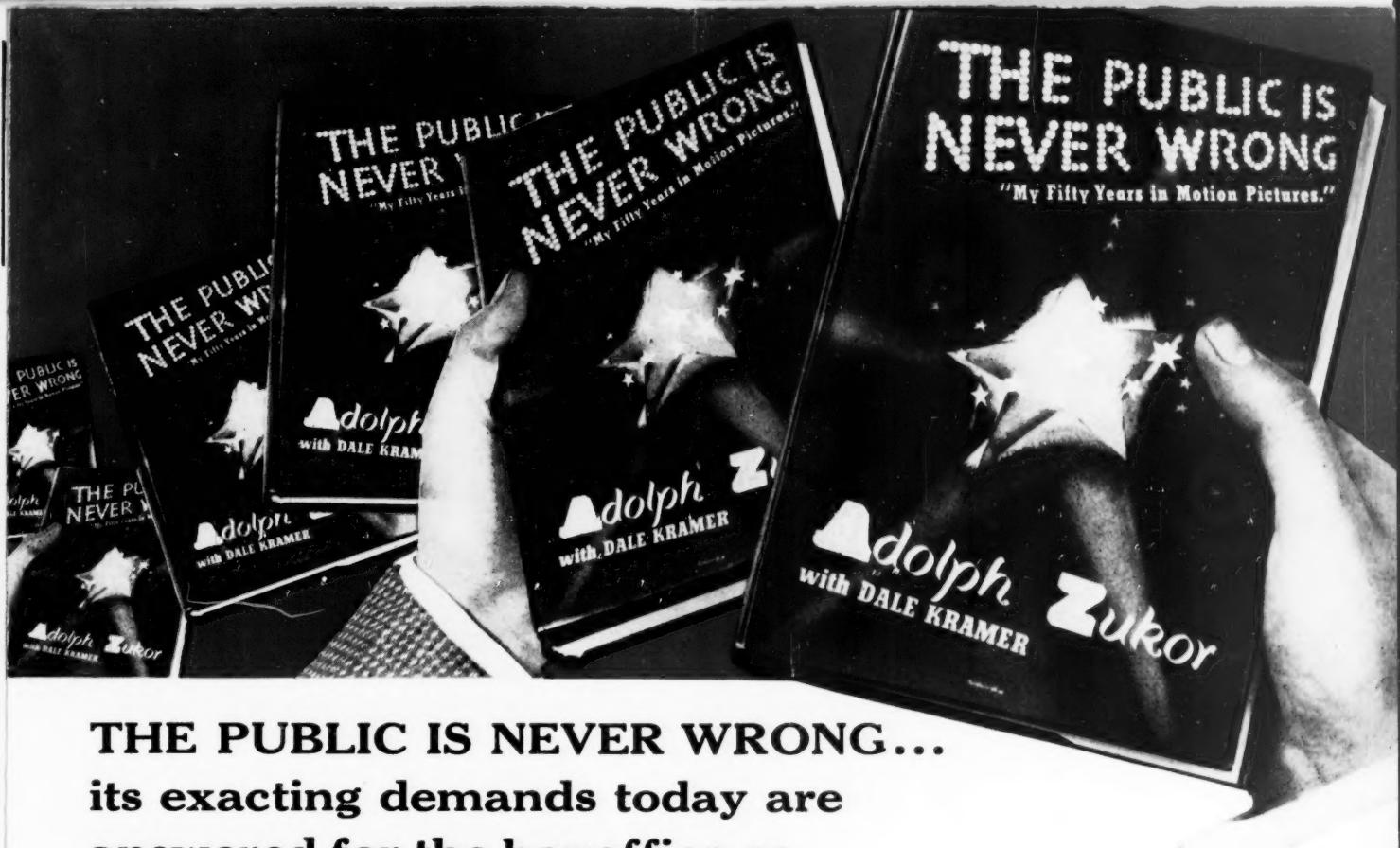
Panelist Joe Rosenfield of Spokane, Wash., recommended that drive-ins do not attempt to get runs ahead of indoor theatres even in competitive situations. On this Mr. Braungel commented, "Why try to put the indoor theatre out of business? We can hurt them if we play ahead. If we play afterward, it does not hurt the outdoor theatre."

TESMA to Talk With Allied On Next Year's Convention

Negotiations may occur between the Theatre Equipment and Supply Manufacturers Association and National Allied States Association for a joint convention at Milwaukee next year. The equipment unit's board has been authorized to conduct such negotiation. In Chicago, following the TOA-TESMA convention, observers reported divided sentiment on joint shows. Some contend TESMA fails to gain through such arrangements. Also reported is that a majority of TESMA members feel Chicago's Conrad Hilton Hotel ideal for trade shows because of its capacity. TESMA praised the work of Nathan D. Golden as an N.P.A. official.



FRED C. MATTHEWS, of Motiograph, new president of the Theatre Equipment and Supply Manufacturers Association.



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its exacting demands today are
answered for the boxoffice as

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PRESENTS THE MOST
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ANNOUNCEMENT EVER
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Rosemary Clooney
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Damon Runyon's

MONEY FROM HOME



Dean Martin and Jerry Lewis
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Color by Technicolor

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Sir Cedric Hardwicke
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It's the mightiest sea story since "Two Years Before The Mast"...

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The story of a reckless love, spectacularly filmed in exotic Ceylon...

FOREVER FEMALE



JIVARO



Fernando Lamas
Rhonda Fleming
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Color by Technicolor

Primitive adventure among the head hunters of the Amazon...

CASANOVA'S BIG NIGHT

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Hope's most lascious—with a title that tells the big fun in a big way...

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A new screen team of lovers in a story as torrid as its setting...

THE CONQUEST OF SPACE

IN PRODUCTION

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Most astounding production ever attempted in science-drama...

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IN PRODUCTION



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Turbulent action and exciting romance, in a setting of the frozen north...

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WHITE CHRISTMAS

IN PRODUCTION



Bing Crosby

Danny Kaye

Rosemary Clooney

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YOU CAN DEPEND ON PARAMOUNT

THE COUNTRY GIRL

Bing Crosby
Jennifer Jones
William Holden



LIVING IT UP

(Tentative Title)



IN PRODUCTION

Dean Martin and Jerry Lewis
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The boys' funniest show is based on the Broadway musical, "Hazel Flagg" . . .

ABOUT MRS. LESLIE



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Produced and directed
by Billy Wilder

ENT IN 1954 AS YOU DID IN 1953...

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THE TICKET-BUYING PUBLIC HAS
PUT PARAMOUNT FIRST BY A WIDE
MARGIN IN BOXOFFICE CHAMPIONS
ALL THRU 1953 . . .**



**THIS LEADERSHIP WILL BE MAINTAINED
WITH HIGH QUALITY PICTURES AND
HIGH QUANTITY OF PICTURES, THRU
1954 AND INTO 1955 AS YOU CAN SEE
BY LIFTING THESE PAGES . . .**

At the start of 1953, Paramount promised you "Super-Hits To Restore Highest Attendance Levels." Paramount's lead in Boxoffice Champions all thru 1953 is the fulfillment of that promise, thru the consistent delivery of moneymakers like "Road To Bali," "Come Back, Little Sheba," "The Stooge," "Off Limits," "Shane," "Stalag 17," "Sangaree," "Scared Stiff," "The War of the Worlds," "Roman Holiday," "Houdini," "The Caddy," "Arrowhead," "Flight to Tangier" and "Little Boy Lost."



Paramount, alert to the fact that today's market calls for bold planning, has now made a never-equalled investment in a far reaching production program extending thru 1954 and into 1955. These pictures, devised by showmen to reach the hearts and minds of the public, encompass everything that sells tickets today. They fill every need of all the thousands of satisfied exhibitors whom Paramount serves. And these pictures will be presold as only Paramount presells — with complete market saturation of showmanship in all its phases.

In addition to this impressive product,
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William Holden
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ALFRED HITCHCOCK'S

REAR WINDOW

(Tentative Title)



starring
James Stewart
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STRATEGIC AIR COMMAND

James
Junior

The Motion Picture The Whole World Is Waiting For:

CECIL B. DEMILLE'S



Color by
Technicolor

THE TEN COMMANDMENTS

—and again “the public is never wrong”
as year after year it prefers

PARAMOUNT NEWS AND PARAMOUNT SHORTS

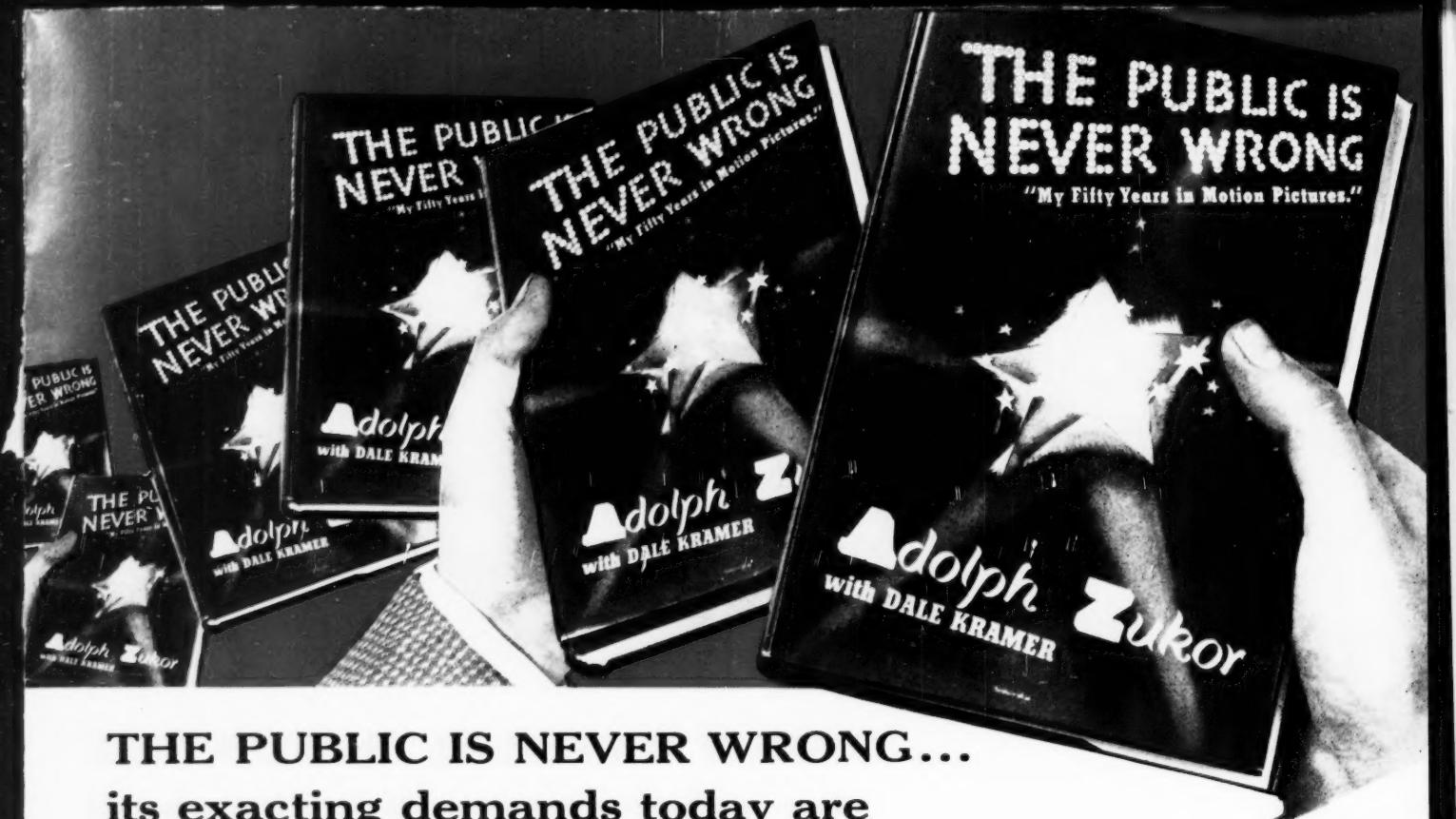
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No Print for "Robe" Test

COLUMBUS: Prints for one-channel sound test showings of 20th Century-Fox's "The Robe" will not be available till spring of 1954, W. C. Gehring, 20th-Fox sales manager, announced last week in reply to a letter from Robert Wile, secretary of the Independent Theatre Owners of Ohio.

Wrote Mr. Gehring: "To make a print requires an entire new recording job and, of course, an extra printing job. Both tasks would be done at our studio and at the Technicolor laboratories in Los Angeles. Neither of these jobs can be done in anything but an extensive time period."

Mr. Wile had offered the Star, first run house in Upper Sandusky, Ohio, owned by Leo Jones, for the proposed test. Mr. Wile said the Star has a Miracle Mirror screen and is willing to purchase anamorphic lenses. Messrs. Jones and Wile made their proposal following the National Allied convention in Boston at which 20th-Fox president, Spyros Skouras, said such tests could be arranged.

Goldwyn Plans Reissue Of "Best Years" in 1954

Samuel Goldwyn will reissue his Academy Award winner, "The Best Years of Our Lives." Engagements in major cities will begin in February.

The film was withdrawn from general release almost five years ago. Since then, there has been a succession of demands for its return from organizations, such as the General Federation of Women's Clubs, veterans' organizations, magazines, newspapers, and writers, "especially those speaking for the generation that has grown up since 'Best Years' was withdrawn," the Goldwyn office in New York stated.

Along with nine Academy Awards, called a record, "Best Years" won both the New York and the Los Angeles critics' awards and other national and international honors.

Rochester Drive-In To Have CinemaScope

The first drive-in theatre to be built within the city limits of Rochester, will be under construction soon. The new ultra-modern layout, featuring a CinemaScope screen, will be built on the west side of Hudson Avenue. The project, to cost approximately \$250,000, is in the initial stages of preparation with earth-moving operations under way. Contracts for construction will be let within the next three weeks, and the theatre is scheduled to open next Spring. The sponsor of the undertaking—to be known as the North Park Drive-In, is the S. P. & D. Corp., of which Samuel H. Salone of 2191 Culver Rd., Rochester, is president. Michael J. DeAngelis, architect, said the project will accommodate 700 automobiles and will have a 107-foot curved screen designed to handle CinemaScope pictures.

BELL & HOWELL WILL MAKE LENSES FOR CINEMASCOPE

Twentieth Century-Fox and Bell and Howell have concluded an agreement under which Bell and Howell will manufacture the anamorphic CinemaScope lens for 20th-Fox, it was announced jointly this week by Spyros P. Skouras, president of 20th-Fox, and C. H. Percy, president of Bell and Howell.

The arrangement is expected to expedite production of the lenses and to make them available to many countries throughout the world whose demands previously have gone unfulfilled because of the huge backlog of orders both here and abroad. The lens was developed by Bell and Howell with the assistance of 20th-Fox engineers and is based on the original anamorphic principle

as developed by Professor Henri Chretien. The announcement marks Bell & Howell's entry into the theatre supply field, although it has been a manufacturer of motion picture studio equipment for the past 46 years.

In his statement, Mr. Skouras said: "20th-Fox has encouraged Bell and Howell to enter this field, because we feel that competition between several leading optical manufacturers will stimulate the sale of lenses and more rapidly equip theatres to show CinemaScope productions."

The lenses will be sold by Bell and Howell through theatre supply houses at a list price of \$1,900 for a set of two lenses. Limited quantities will be available in December, with volume production early in 1954.

Moropticon to Be Available With Pola-Lite Viewers

The Moropticon single track, 3-D projection system is to be made available without charge to exhibitors who purchase a minimum monthly order of 2,500 pairs of Pola-Lite 3-D viewers for a period of one year, or a total of 30,000 viewers, Matthew Fox, chairman of the Pola-Lite Company, announced in New York this week. Beyond that basic minimum, said Mr. Fox, the company makes no demands for exclusive use of any particular viewers.

Mr. Fox also announced the first team to spearhead a series of national exhibitor demonstrations of Moropticon will be headed by Dick Morros and Herbert Strasser. Plans are nearing completion for the first group of key city demonstrations, with theatres in the United States and Canada now being selected.

Discussing the new single track system, Mr. Fox added: "Moropticon claims the highest light factor of any 3-D single track system and the complete elimination of the old projection booth problems. Discussions with the heads of the nation's leading circuits have been under way for a week for sole use of this new projection system."

Disney's CinemaScope Bow

Walt Disney's "Toot, Whistle, Plunk, and Boom," in CinemaScope, was shown to the public the first time Monday evening, in New York, accompanying the opening of 20th-Fox's "How to Marry a Millionaire" at the Globe and State theatres there.

Ohio ITO Meet Set

CINCINNATI: The state convention of the Independent Theatre Owners of Ohio will be held February 2-4 at the Netherland Plaza in Cincinnati, according to Robert Wile, secretary. The convention will be held simultaneously with the national drive-in convention.

Pledge 10% CinemaScope Guarantee

CHICAGO: Spyros Skouras and Al Lichtman, president and director of distribution, respectively, of 20th Century-Fox, assured members of Allied Theatres of Illinois at a specially convened meeting here last week that 20th-Fox will assure every exhibitor who shows the first two CinemaScope films, "The Robe" and "How to Marry A Millionaire," a profit equal to 10 per cent of the gross of the picture in his theatre.

In reply to questioning by Allied members, the executives asserted that they will not sanction the showing of a CinemaScope picture without stereophonic sound until a reasonable test has been made; that pictures in the new medium will not be licensed to theatres without approved screens—meaning the Miracle Mirror and Astro-lite at present—although Mr. Skouras said he would lend all possible aid to any screen manufacturer who wants to bring his screens up to the standard demanded by 20th-Fox.

He also promised that 20th-Fox would underwrite loans on CinemaScope equipment by supply manufacturers to qualified exhibitors, even going so far as to pledge that the company would help exhibitors get reasonable terms and a long period of time to pay. It also was stated that 20th-Fox would increase its reissue program to help tide small exhibitors over the threatened product shortage until they can install CinemaScope.

Other 20th-Fox executives attending were Earl Sponable, William Gehring, and General James A. Van Fleet. Also on hand were Allied States president Wilbur Snaper, director Truman Rembusch and Illinois Allied president, Jack Kirsch.

WHAT PRODU

Reports from I.F.E. representatives throughout the country and my own experiences with bookers, buyers and exhibitors indicate a growing concern regarding possible shortage of Hollywood product. At this very opportune moment, we at I.F.E. Releasing Corporation can offer to U.S. showman a ready-for-immediate-booking line-up of 12 pre-sold, exploitable English-language feature attractions plus a Technicolor special for roadshow bookings.

Today the booming Italian film industry is producing more pictures, bigger budget pictures, pictures starring both Hollywood and Italian personalities with proven American marquee value, pictures which contain those fresh, strong, unusual story values which give Italian films a "plus" value to the American audience. With the rapid development of American-language dubbing in the past year — "a fast growing part of film business," Life Magazine notes—millions of

movie-goers have had their first opportunity to see Italian-produced films in the American-language in their regular theatres. *They liked what they saw and are asking for more!*

Astute editors of national magazines, newspapers, syndicated columns, radio and television have devoted unusual attention to our films and star personalities. In addition to this national pre-selling, we have developed for each attraction a practical, hard-hitting point of sales exploitation program. Our national sales representatives in the 31 exchange areas are equipped and eager to help you put these showmanship campaigns into action.

Our release schedule through the end of this year includes: "The Greatest Love," Ingrid Bergman's first new picture in four years; and Jean Renoir's new Technicolor production "The Golden Coach" starring Anna Magnani in her first English-speaking role. In "Sensualita," another year-end

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CT SHORTAGE?

release, we will introduce a new sultry Italian star sensation, Eleanora Rossi-Drago, who, we predict, will electrify American fans in the same volcanic way as Silvana Mangano did in her "Bitter Rice" debut.

Out of the vast reservoir of snowballing Italian production, I.F.E. Releasing Corporation is now mapping its 1954-55 program which will include a half-a-dozen color features as part of an 18-picture schedule.

Many progressive exhibitors, perhaps you among them, have already discovered that our features, properly promoted, can ring up comparable dollars to Hollywood product. These exhibitors face the future with more confidence because they know how to guarantee their theatres a continuing flow of product through any crisis.

To sum it up:—The danger is not in a shortage of films, but in a shortage of vision and showmanship.

Bernard Jacon
V.Pres. in charge of Sales
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AMERICAN LANGUAGE ATTRACTIONS FOR MASS AUDIENCE APPEAL						
THEATRE		TOWN	STATE			
				TITLE	CAST	SYNOPSIS
				RUNNING TIME		
<i>Bergman's breakthrough first picture in 4 years!</i>	INGRID BERGMAN <i>The Greatest Love</i> with ALEXANDER KNOX - directed by ROBERTO ROSSELLINI			A contemporary romance of a glamorous socialite who leaves her husband and home in search of happiness. Bergman's greatest dramatic role.	115 MIN	
<i>A sensational "Bitter Rice"- style of tale!</i>	Sensualità Introducing the sensational ELEONORA ROSSI-DRAKO			Sultry drama of a beautiful but bad farm girl who marries one man and then falls for his brother.	91 MIN	
<i>Still red hot at the box office</i>	Anna	SILVANA MANGANO VITTORIO GASSMAN RAF VALLONE		The dramatic story of a night club singer torn between fateful infatuation and love.	96 MIN	
<i>Booked by the SMASH nation wide tour!</i>	3 girls from Rome	LUCIA BOSE COSETTA GRECO LILIANA BONATTI		Fresh, romantic comedy of lives and loves of 3 Roman beauties of Fontana's famed fashion salon.	85 MIN	
<i>Great for the BIG Caruso coming audience</i>	The Young CARUSO	GINA LOLLOBRIGIDA Voice of MARIO DEL MONACO		Ambitious, aria-filled romance of Caruso's early struggles. Filmed against beautiful Neapolitan locales.	77 MIN	
<i>Greatest mountain adventure of all!</i>	White Hell of PIZZ PALU	HANS ALBERS		Thrill-packed adventure of daring trio pitted against mighty Pizz Palu. Filmed in the Alps.	98 MIN	
<i>Available for ROADSHOW ENGAGEMENTS</i>	ANNA MAGNANI Jean Renoir's The GOLDEN COACH in Color by TECHNICOLOR			Renoir's first since "The River." Magnani's 1st English speaking role. Italy's 1st Technicolor production. Outstanding in story, color, performance and quality.	105 MIN	

This full listing of I.F.E. Releasing Corporation available product is on its way to you now. Here's new product when you need it now!



Terry Ramsaye Says

• • • • •

TELEVISION'S TANGLE WITH NEW TECHNIQUE

THE MOTION PICTURE can regard with interest, or even mayhap sympathy, the situation in which Television finds itself, trade-wise and institutionally, too, by reason of the invasions of color. Scientific and gadget progress has produced a mess of conflicting considerations. It will have to be sweated out. At the moment there appears no immediate threat to the theatre screen.

Saturday afternoon, October 31, a color telecast of the opera "Carmen" was put on the air. Selected observation posts were specially equipped, all by special permission of the Federal Communications Commission, to the National Broadcasting Company. One of the few sets installed for home use appears to have been in the home of Jack Gould, acute "New York Times" TV editor, in Old Greenwich twenty-five air miles away. His ensuing Sunday article was laden with high approval and sprinkled with such terms as "pure magic."

In the same issue of "The Times," in the business section, a piece recorded industry alarm at the fact that about 2,500,000 standard sets were in the hands of distributors and begging for a market at reduced prices. ". . . there is a fly that looks like a dinosaur in the television ointment. That is color. Dealers all over the country are fearful that the public, knowing that color is coming early next year, will not buy many black and white sets in the next two months. . . . Manufacturers, seemingly in the clear, will get few orders for either color or black and white sets in the next two months."

James D. Secret of the Radio-Electronics-Television Manufacturers Association contributed to this an observation that no more than 100,000 color sets would be produced next year.

The "New York Herald-Tribune" saw the telecast color "Carmen" in a demonstration cubicle at the Center theatre in the city. The critical judgment, signed "J.S.H." declared the "Carmen" show "visual joy and a vocal calamity."

Came Monday Mr. Gould was in "The Times" again with some copy on "further thoughts," so much further and cooler as to suggest that he might have read that piece over in the Sunday business section. Anyway he thought a lot overnight. The Mon-

day piece found: ". . . color may help but cannot save an inferior production. . . . The singing was far below the NBC opera standard. . . ." Reporting on a prior color test Friday morning before the big show: ". . . the critical adjustment and limited scope of the lens are self evident. . . . Movement on the stage was cramped. . . . Lighting is going to be the big problem." Sunday Mr. Gould seemed pleased with the adjustability of color effect. Monday he remarked: "Incidentally RCA should appreciate that not all color viewers went to M.I.T." Concerning compatibility: "On some color tubes it is not easy to get a black and white picture of the standard to which viewers are accustomed on present sets."

One element of the tests continued to hold Mr. Gould's approval: "The girls looked like girls, not sacks of ashes. If for no other reason, black-and-white video has had its day."

All in all those further thoughts seem to make color on a wide scale a shade less immediate.

* * *

November 3 RCA, as reported from Burbank, demonstrated coast-to-coast color television via Telephone Company radio relay. On that occasion announcement was made that demonstrations would be made of a process of recording and reproducing both television, in black and white and color, and motion pictures, too, with magnetic tape* supplanting orthodox photography. That is promise of a revolution in the entire art—too big a story to be detailed here.

• • •

HESITANT as I am to cause disturbance, it must be observed that there could be astonishing developments of the Cinema-Scopic method by adding in the capacities of the "zoom" lens. Consider the visual consequences of a racing follow-close-up running through one of those CinemaScope galloping murals splashing across the Roxy screen! Probably with an I.B.M. calculator and a hundred thousand dollars or so it could be done. Like as not that agile Jack Pegler, exponent of zoom, is scheming now. The ship news reporters of interplanetary travel are going to just have to have it.

* For basic information on magnetic recording, see "Better Theatres," November 7, page 14, able article entitled "Advantages of Magnetic Sound," by Gio Gagliardi.

Can Produce At Will, Says Goldenson

The Paramount consent decree does not bar American Broadcasting-Paramount Theatres from engaging in the production and distribution of motion pictures, Leonard H. Goldenson, AB-PT president, stated last Thursday before the New York Society of Security Analysts. He took his stand in response to a question following his address.

Mr. Goldenson estimated an expenditure of \$5,000,000 to convert theatres of AB-PT to the various new media. He said the \$5,000,000 estimate may be lowered by a decrease in equipment costs which he saw very likely. The AB-PT president welcomed the new screen innovations, commenting that he foresaw multiple systems for the future.

Calls Reaction "Terrific"

Commenting on the proposal contained in his keynote address last week at the Theatre Owners of America convention in Chicago, Mr. Goldenson maintained the various consent decrees do not prevent major circuits from engaging in production, although some of the later decrees do bar circuits from engaging in distribution. He said reaction to his proposal that exhibition should enter production unless present film companies offer sufficient product has been "terrific." It has "stimulated exhibition thinking that they have to go forward" if producing companies fall down on the job.

AB-PT has no present plans to enter production, he continued, but is watching the product situation from week to week. If AB-PT elects to enter production, Mr. Goldenson said, it will do so as an individual company and not in concert with any group. As to distribution or financing, Mr. Goldenson said, the company has not evolved any plans on that score either. However, he added, unless the present product shortage is corrected, AB-PT will give "serious consideration" to entering production.

Sees Reversal of Trend

Regarding future business, Mr. Goldenson said in his address that some of the factors which had adversely affected theatre attendance could be expected to reverse themselves. The drop in population from 1940 to 1950 in the under-30 age group, which comprises the bulk of theatre-goers, will be reversed as the war and post-war generation comes of age, he pointed out.

Theatre operations of AB-PT for the fourth quarter of this year are running slightly behind last year to date. The reorganization of the company's theatre holdings, he stated, as required by the consent judgment, is now nearing completion. The company, he said, now has 627 wholly-owned, of which 65 remains to be divested.

He indicated that present earnings would allow the company to maintain its dividend policy of 25 cents per share per quarter.

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CONFUSION ON EADY QUESTION

CEA Head Holds Signing Until Deputation Visits the Board of Trade

by PETER BURNUP

LONDON: Confusion persists in many quarters here over that sore-thumb question of the continuance of the Eady Plan. The CEA's general council, after bitter debate, accepted the voluntary scheme and instructed its president, John W. Davies, to put his signature to the necessary ratifying agreements. Immediately thereafter it was announced Mr. Davies would not sign until a CEA deputation had seen the Board of Trade president.

That move dismayed many—including important Americans anxious as any one else to get the business out of the way—for it seemed that exhibitors were still seeking to attach strings to their agreement. And the Board of Trade had made it clear that in no circumstances would conditions be accepted.

French Remark Disturbing

Meanwhile, an inadequately reported reflection on the part of Sir Henry French of the British Film Producers' Association to the effect that the scheme as now arranged "will never come into operation at all" provoked further disturbance, with the Americans disposed to call a plague on both the houses.

It developed, however, that Sir Henry's dictum was part of a general comment on the situation. The producers had insisted all through on a minimum of £3,000,000 annually out of Eady largesse. They had accepted the present agreement, estimated to yield about £2,250,000 a year, only, explained Sir Henry, on the confident expectation of a "substantial" reduction in entertainment tax in the next Budget. Hence that surmise that the scheme "will never come into operation at all."

Before becoming director-general of the Producers' Association, Sir Henry had had a long and distinguished career in the Government service and is known to have retained close association with important persons at Whitehall.

An "Admirable Scheme"

Speaking for his members, Sir Henry described the latest agreement as "an admirable scheme which we think the Chancellor of the Exchequer will accept"; adding, "If there is a concession, as we all expect, on entertainment tax, then the whole of that scheme is changed. That is what we are basing our whole policy on."

He warned that indeed if nothing more than the now promised £2,250,000 emerge for film-makers, "the industry will not be

able to maintain the same level of output either in number or in quality as at present" but continued, "We feel confident that provided the whole industry manages its affairs between now and the Budget properly, there is every reason to expect that the £2,250,000 scheme will become inoperative."

"Being optimistic we are anticipating that this scheme, which won't come into operation until the end of July, will, in fact, by that time have been put on a more reasonable basis" was another of the French comments.

Budget Plans Secret

Sir Henry was at pains to point out that the new scheme had been timed from its inception to come into operation subsequent to the forthcoming Finance Bill receiving Royal Assent.

None knows better than he that Budget proposals will remain secret until they are unfolded to the House of Commons and the industry is united in one thing at least: the hope that Sir Henry's views are more than crystal-gazing. That anxiety is the reason for CEA's deputation seeking an interview with the Board of Trade president before Mr. Davies signs the agreement which will commit his organization.

Many exhibitors believe—and powerful independents particularly among them—that the Government and its officials still do not appreciate the desperate straits to which the taxation burden is reducing them. Certainly the recent rumpus will have brought home to Whitehall a reflection of the unpleasant situation.

Awkward Questions Left

The acrimonious exchanges have left a considerable backwash of awkward questions which will require to be faced in due course. There is, for example, the CEA constitutional matter of several delegates to the general council voting against the mandates of their respective branches. Voting showed 19 branches for a voluntary scheme with six against; whereas, voting by delegates at the meeting revealed 44 for and as many as 35 against. There's a bitter undercurrent of criticism of and opposition to the present control and guidance of the exhibitor organization.

That body and its present rulers, however, have survived many a similar crisis in the past. It is often said, indeed, that CEA and in particular Walter Fuller, general secretary, thrive and flourish on crises. The more sober-minded among the brethren fervently hope that the dust of dispute will subside before long. None wants splinter factions in the association. But clearly the most effective instrument of amelioration would be that long-pressed-for abatement of tax.

CinemaScope Lens Made In Britain

LONDON: Further details are now available of the production here of CinemaScope anamorphic lenses by British Optical and Precision Engineers in accordance with the recently announced agreement with 20th-Fox. Taylor, Taylor and Hobson have designed a new anamorphic lens of the prismatic type for use with CinemaScope.

The standard lens of the new type covering focal lengths up to 5½ inches will be marketed at £550 a pair, exclusive of mounting brackets. Larger anamorphic lenses for focal lengths of 6 inches upwards will be available at £640 a pair.

J. Arthur Rank's G.B.-Kalee will be the main distributors of the lenses, but they will be made available to exhibitors through other equipment makers including Western Electric and RCA.

The optical group, in conjunction with various projection manufacturers, have designed special mounting brackets which allow the anamorphic lens to be swung out of position to permit the projection of conventional pictures, newsreels, etc., in a programme which includes CinemaScope films. This arrangement, it is claimed, enables a rapid changeover between the different types of picture proportions without the need for re-focussing. It also ensures that the anamorphic lenses are always securely mounted on the projector and thus free from risk of damage.

Cost of complete stereophonic sound equipment is expected to range from £2,500 to £3,000. Rank's British Acoustic factory has a current production potential of five stereophonic sets per week but it is pointed out that this is not the country's maximum potential. Western Electric, RCA and British-Thomson Houston all have plans for immediate production.

CinemaScope screens for the time being will have to be imported from the U.S.A. The optical unit, however, is pressing ahead with plans for production here by its affiliate Andrew Smith Harkness. Costs have not yet been arranged but it is understood that the screen for an average sized theatre will be priced in the neighborhood of £1,000.

Song Writers File Trust Suit Attacking BMI

An anti-trust suit seeking \$150,000,000 damages was filed in Federal Court in New York Monday by a group of 33 composers and authors against Broadcast Music, Inc., NBC, CBS, ABC and MBS, charging monopoly by the TV and radio networks and record companies in developing an alleged unlawful "music pool." The plaintiffs, who included Ira Gershwin, Arthur Schwartz, Gian Carlo Menotti and Dorothy Fields, filed the suit on behalf of 3,000 American song writers.



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Hollywood 38, California

Box Office Champions For October, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE BIG HEAT (Columbia)

Produced by Robert Arthur. Directed by Fritz Lanz. Written by Sydney Boehm. Cast: Glenn Ford, Gloria Grahame, Jocelyn Brando, Alexander Scourby, Lee Marvin, Jeanette Nolan, Peter Whitney, Willis Bouchey, Robert Burton, Adam Williams, Howard Wendell, Cris Alcaide, Michael Granger, Dorothy Green.

FROM HERE TO ETERNITY (Columbia)

Produced by Buddy Adler. Directed by Fred Zinnemann. Written by Daniel Taradash from a novel by James Jones. Cast: Burt Lancaster, Montgomery Cliff, Deborah Kerr, Frank Sinatra, Donna Reed, Philip Ober, Mickey Shaughnessy, Harry Bellaver, Ernest Borgnine. (*Champion for the second month.*)

LITTLE BOY LOST (Paramount)

Produced by William Perlberg. Directed and written by George Seaton. Cast: Bing Crosby, Claude Dauphin, Christian Fourcade, Gabrielle Dorziat, Nicole Maurey, Collette Dereal, Georgette Anys, Henri Letondal, Michael Moore, Peter Baldwin, Gladys de Segonzac, Yola d'Avril, Bruce Payne, Jean Del Val, Adele St. Maur, Ninon Straty, Paul Magranville, Christiane Fourcade, Jacques Gallo, Karin Vengay, Roger Etienne Everaert, Allan Douglas.

MOGAMBO

(Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by John Ford. Written by John Lee Mahin. Technicolor. Cast: Clark Gable, Ava Gardner, Grace Kelly, Donald Sinden, Philip Stainton, Eric Pohlmann, Laurence Naismith, Denis O'Dea.

THE ROBE

(20th Century-Fox) (CinemaScope)

Produced by Frank Ross. Directed by Henry Koster. Written by Philip Dunne. Adapted by Gina Kaus from the novel by Lloyd C. Douglas. Technicolor. Cast: Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Jay Robinson, Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John, Jeff Morrow, Ernest Thesiger, Dawn Addams, Leon Askin, Helen Beverley, Frank Pulaski, David Leonard.

ROMAN HOLIDAY

(Paramount)

Produced and directed by William Wyler. Written by Ian McLellan Hunter and John Dighton from a story by Ian McLellan Hunter. Cast: Gregory Peck, Audrey Hepburn, Eddie Albert, Hartley Power, Harcourt Williams, Margaret Rawlings, Tullio Carminati, Paolo Carlini, Claudio Ermelli, Paola Borboni, Alfredo Rizzo, Laura Solari, Gorella Gori, Heinz Hindrich, John Horne. (*Champion for the second month.*)

ble to petition the courts to amend consent judgments?

"How many complaints has the Department received from exhibitors since July, 1953; and what percentage is the anti-trust division's 'workload'?

"How many Department workers are assigned to film matters?

"What disposition has been made of the complaints by Reuben Shor?

"Does the Division intend to use the Federal Trade Commission Act to enforce compliance with the decree?"

Aids Cerebral Palsied

William Clay Ford, of Detroit, vice-president of the Ford Motor Company, has accepted the post of volunteer national chairman of the 1954 campaign of United Cerebral Palsy, Leonard H. Goldenson, UCP president, announced last week. As UCP's campaign chairman, Mr. Ford will head the annual May drive to raise funds for the support of essential services for the cerebral palsied.

Press for Enforcement

What progress is the Justice Department making, in following recommendations for compliance with the well known "consent decree"?

The question was asked of the Department last week by the Senate Small Business Committee's Senator Schoeppel, chairman of a subcommittee which held extensive hearings on trade practices. Senator Schoeppel asked seven questions the answers to which, he said, would determine what the subcommittee should do additionally to "alleviate the critical condition of independent exhibitors." The questions are:

"Has the Justice Department decided whether pre-releases involve price-fixing, and whether it is legal?

"Has it ordered review of the transcript of the Senate hearings; and, if it has, are there violations of the decree?

"Does the Department consider it advisa-

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150 Walton St., N. W.

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CHICAGO: Gardner Theatre Service, Inc.
1235 S. Wabash Ave.

INDIANA

INDIANAPOLIS: Ger-Bar, Inc.
442 N. Illinois St.

IOWA

DES MOINES: Des Moines Theatre Supply
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KENTUCKY

LOUISVILLE: Falls City Theatre Equip.
427 S. Third St.

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MASSACHUSETTS

BOSTON: Joe Cifre, Inc.
44 Winchester St.

MICHIGAN

GRAND RAPIDS: Ringold Theatre Equip.
106 Michigan St., N. W.

MINNESOTA

MINNEAPOLIS: Frosch Theatre Supply Co.
1111 Curie Ave.
Minneapolis Theatre Supply
75 Glenwood Ave.

DULUTH

National Equipment Company
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PITTSBURGH: Atlas Theatre Supply
402 Miltenberger St.

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Vincent M. Tate
1620 Wyoming Ave.

TENNESSEE

MEMPHIS: Tri-State Theatre Supply
320 S. Second St.

TEXAS

DALLAS: Modern Theatre Equipment
1916 Jackson St.

UTAH

SALT LAKE CITY: Service Theatre Supply
256 E. First So. St.

WASHINGTON

SEATTLE: B. F. Shearer Company
2318 Second Ave.

WEST VIRGINIA

CHARLESTON: Charleston Theatre Supply
506 Lee St.

WISCONSIN

MILWAUKEE: The Ray Smith Company
710 W. State St.

CANADA

CALGARY, ALB.: Sharp's Theatre Supplies
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MONTREAL, QUE.: Dominion Sound Equip.
4040 St. Catherine St., W.

General Theatre Sup. Co.
288 St. Catherine St., W.

Perkins Electric Co.
1197 Phillipine Place

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For List of Authorized Dealers See Opposite Page

COLUMBIA SALES STAFF MEETING

Montague to Preside at 3 Sales Sessions to Talk New Product Plans

A three-part sales meeting for Columbia's home office executives, sales department heads, division and branch managers, as well as salesmen, office managers and bookers will open Sunday in Chicago, it was announced this week by A. Montague, general sales manager.

Mr. Montague, who will preside at all sessions, said subsequent meetings will be held in New York and San Francisco, with the entire field sales force in attendance. The first session, according to the sales chief, at the Drake Hotel, Chicago, will have the field force from the midwestern section of the country in attendance.

Montague Cites Need

Stressing that this is not a "sales convention" in the accepted sense of the term, Mr. Montague pointed out that the current and forthcoming releases from Columbia make it mandatory for face-to-face meetings between policy-making home office executives and field personnel.

"We have never believed in giving our sales force a number of pictures with the directive 'go out and sell,'" Mr. Montague said. "Rather, we have always felt that our job was to turn over to the field the films produced by the studio only after we had analyzed them ourselves and felt, following discussions with those who work most closely with exhibitors, that the method of selling agreed on would best serve the exhibitors in their struggle to maintain and build business."

This coming year, said Mr. Montague, present to Columbia a unique opportunity to offer the exhibitor a ticket-winning program.

To Cite New Product

Among the matters to be discussed at the meeting are the continued sales of "From Here to Eternity," which promises to become one of the company's all-time great money-makers, as well as sales policy on "The Caine Mutiny," "Miss Sadie Thompson" and "It Should Happen to You," with Judy Holliday. In addition, there will be a careful analysis of the other pictures scheduled by the company in the coming months. Among these will be the two Alan Ladd films, "Paratrooper" and "Hell Below Zero" and the Marlon Brando picture, "Hot Blood."

Mr. Montague announced that in addition to the Chicago meeting, there would also be sessions at the Sherry-Netherlands Hotel, New York, December 15-18 and the St. Francis Hotel, San Francisco, December 15-19.

Home office personnel attending the Chi-

cago meeting, in addition to Mr. Montague, will include Rube Jackter, assistant general sales manager; Louis Weinberg and Irving Wormser, circuit sales executives; Maurice Grad, short subjects sales manager; H. C. Kaufman, exchange operations manager; Joseph Freiberg, sales accounting manager; Seth Raisler, contract department manager; Vincent Borrelli, assistant to circuit sales executives, and George Berman and Sydney Singerman, assistant managers of exchange operations.

Football on Theatre TV Called Good

The initial tryout was given the Snaider portable theatre TV set, under Box Office Television's leasing plan, last Saturday when the New theatre in Elizabeth, N. J., presented the Notre Dame-University of Pennsylvania football game from Philadelphia. Of the 750 seats in the house, 620 were sold at \$1.25 each, according to Sid Stern, co-owner of the theatre.

Reaction was good although slightly dark due to the murky weather at the playing field and a slight defect in the transmission during the second half. But audience reaction was said to have been excellent and Mr. Stern plans to continue the Saturday presentation as long as they last.

BOT furnished its own screen for the presentation, measuring 9-by-12 feet. This was because the theatre screen had been coated for 3-D showings and it was believed better reception could be obtained by using another.

From the standpoint of attendance at other theatres playing the game around the country, the Stanley theatre in Philadelphia was the best, drawing 2,600 in the 2,700-seat house.

All-in-all attendance for the Notre Dame-Penn game was slightly below that of the previous week. The Marbro in Chicago grossed \$2,200 in the 4,000-seat house, while the 2,500-seat Stanley in Baltimore did approximately \$700. The 2,300-seat Rivoli in Toledo and the 1,400-seat Crown in Chicago each grossed \$800. The 1,500-seat Grand in Albany pulled about \$550.

Meanwhile this week Lou Gerard of BOT left New York on a tour of the east and midwest to see exhibitors who have inquired regarding the installation of equipment. Regional basketball games and other events are planned by BOT for the winter. Accompanying Mr. Gerard is Robert Rosenkrantz, assistant to William P. Rosensohn, BOT vice-president.

Many Towns In Pa. Vote Sunday Film

HARRISBURG, Pa.: Several Pennsylvania communities voting on the Sunday films issue in last week's election approved keeping theatres open on Sunday. However, Hanover, a York County borough, one of the largest centers of population to vote on the issue, and several other communities which had prohibited Sunday films, continued the ban.

Mt. Holly Springs in Cumberland County approved Sunday films, as did Williams Township in Dauphin County. Williams Township has a drive-in theatre where Sunday films were shown a few times but abandoned when residents protested.

Other communities approving Sunday films included Bloomsburg and Homer City, Indiana County; Clinton Township, Lycoming County; Greentree, Ohio Township, Allegheny County; Kittanning, Manor Township, Armstrong County; Economy Township, Beaver County; Quakertown, Tullytown, Warrington Township, Middletown Township, Bucks County; Smithfield Township, Huntingdon County; Kingston, Forty Fort, Kingston Township, Luzerne County; Rostraver Township, Westmoreland County.

New Cumberland defeated the proposal by a vote of 1,154 against and 730 for; Silver Spring Township in Cumberland County voted 215 against, 185 for, while other communities voting against Sunday films included: Catawissa, Columbia County; Ferndale Township, Juniata County; Lewisburg, Mifflin County; Burnham Borough-Derry Township; Mifflin County, Carlisle, Cumberland County; Greenwood Township, Perry County; Beaver, Beaver County; Zelienople, Butler County; White Township, Indiana County; Kelly Township, Union County.

Complete returns show 19 municipalities approved, while 14 municipalities defeated Sunday films.

Subscription TV Test To Have Sliding Scale

PALM SPRINGS: The programs to be broadcast from local motion picture houses here and to be viewed on pay-as-you-see home television sets will vary in price from five cents to two dollars, depending on the length, type and quality of the show, it has been disclosed by Carl Leserman, president of International Telemeter Corp., which will start transmitting the latter part of this month. The cost to the home viewer of seeing the latest motion pictures being shown at the community's theatres, said Mr. Leserman, will be about the same, or slightly less than, the price of attending the theatre itself. The Telemeter slot on the television set, he said, will take nickels, dimes, quarters and half dollars.

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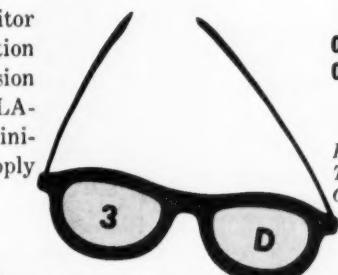
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BALABAN HONORED AT 15TH ANNUAL PIONEERS DINNER



PRESENTING THE AWARD. A plaque denoting his selection as Motion Picture Pioneer of the Year, to Barney Balaban, president of Paramount Pictures. Mr. Balaban, right, receives the good wishes of Jack Cohn, president of the Pioneers. Holding the plaque are Marvin Kirsch and Harry J. Takiff, co-chairmen of the arrangements committee for the annual dinner of the Pioneers, in New York Thursday night.

Approximately 600 members of the Motion Picture Pioneers were to attend the 15th annual dinner at the Hotel Astor in New York Thursday, honoring Barney Balaban, Paramount Pictures president, as Pioneer of 1953. He was to be the seventh Pioneer so honored in the 15 years of the organization's existence, it was disclosed by Jack Cohn, president of the Pioneers.

Speaking as the guest of honor, Mr. Balaban said, "crises in the business are nothing new." He asked the industry to "act its age." We are in a period of transition, he said, such as we have gone through before.

"Although we have weathered many storms in the past, we persist in approaching each new crisis as if we have never experienced one. And, to listen to some of our people, one would think we are the only industry to have problems."

Mr. Balaban denied industry "confusion" about new techniques. There is excitement and uncertainty, he commented, but from these will come the sound answer.

"Perhaps the final answer will be the further development of something which has already been proposed. Perhaps the basic idea is still to be created," he said.

He cited enthusiasm at his own studio which, he said, was such that technicians, excited one day about their own development, another day visited a rival studio and became more enthusiastic about that effort.

He added: "I do not care whether it is Paramount or any other studio that produces the final answer."

George Jessel was to be toastmaster and Eric A. Johnston, president of the Motion Picture Association of America, back from the Near East, was to be chairman. Other speakers were to be Tex O'Rourke, the humorist; the Very Reverend James A. Pike, Dean of St. John the Divine Church of New York, and Henry Ford II of the Ford Motor Company. Several new members were to be inducted by Judge Ferdinand Pecora.

In an advance draft of his speech, released to the press, Mr. Johnston cited Mr. Balaban, whose story "is an account of an American citizen grateful for the opportunities which his land offered him and who displays his appreciation by concrete service to his country." Mr. Johnston also paid homage to the Pioneers for "the magnificent work it is doing."

Among the new members to be inducted are: Irving Asher, Paramount producer, Hollywood; Raymond J. Barnes, ABC Theatrical Enterprises, Atlanta; Albert Deane, Paramount, New York; Nat D. Fellman, Stanley Warner, New York; Donald E. Hyndman, Eastman Kodak executive, Rochester; Joseph Josephson, New York; C. C. Kellenberg, 20th Century-Fox, Pittsburgh; Arthur J. Miller, Republic Pictures, Fort Lee; Norman F. Oakley, E. I. DuPont Co., New York; Harvey Pergament, Hollywood; Joseph Tisman, Paramount, New York; Arnold Van Leer, Paramount, Boston, and Emanuel Waxberg, RKO Theatres, New York.

U-I to Have 11 Releases In 4 Months

Universal-International will release 11 productions, eight of them in color by Technicolor and two of them in 3-D, during the first four months of 1954, it was announced last week by Charles J. Feldman, general sales manager.

Additionally U-I will release two Technicolor films in December highlighted by the musical "Walking My Baby Back Home," starring Donald O'Connor and Janet Leigh, with the entire program spearheaded by the release of "The Glenn Miller Story."

Set for January release are "Forbidden," with Tony Curtis and Joanne Dru; "War Arrow," Technicolor, Maureen O'Hara and Jeff Chandler, and "Border River," Technicolor, Joel McCrea and Yvonne DeCarlo.

Besides "The Glenn Miller Story," Technicolor, with James Stewart and June Allyson, U-I's February releases will also include "Taza, Son of Cochise," Technicolor and 3-D, starring Rock Hudson.

March releases will be highlighted by the release of "Saskatchewan," Technicolor, starring Alan Ladd and Shelley Winters. "Ride Clear of Diablo," Technicolor, starring Audie Murphy and Dan Duryea, is the second March release, while the third will be "Black Lagoon," underwater 3-D drama starring Richard Carlson and Julia Adams.

The Kettles will highlight the April releases with the 1954 picture titled "Ma and Pa Kettle at Home," starring Marjorie Main and Percy Kilbride. "Yankee Pasha," Technicolor, starring Jeff Chandler and Rhonda Fleming, will be the second April release, and "Fort Laramie," Technicolor, starring John Payne, Mari Blanchard and Dan Duryea, will be the final April release.

Virtually all of U-I's releases starting in January have been photographed so that they can be projected on wide screens.

Goldenson to Speak At Carolina Meeting

CHARLOTTE: Leonard Goldenson, president of American Broadcasting-Paramount Theatres, will sound the keynote for the 41st annual convention of the Theatre Owners Association of North and South Carolina to be held here November 22-24.

He will speak at the opening business session of the convention Nov. 23. Walter Reade, Jr., newly elected president of the TOA, will also appear on the program.

Other speakers include: Herman Levy, general counsel of the TOA; Dick Pitts, public relations director of TOA; J. Robert Hoff, president of the Ballantyne Co. of Omaha; Nat Williams of Thomaston, Ga.; R. H. Heacock of Camden, N. J.; Walter Green, president of National Theatre Supply Co.; Edward Lachman, representative of Nord Co., New York, and Fred Matthews, president of the Motiograph Co.

IFE to Offer Schedule of Top Product

Italian Films Export, aiming at the market gap caused by major company hesitancy these days of new techniques, has a schedule which displays two strong cards,—the dubbing of certain time-tested favorites and the release of strong new films, one of the most notable being Ingrid Bergman's return to the screen, "The Greatest Love." The latter, for release soon, is directed by Roberto Rossellini, features Alexander Knox. It is in English.

Another strong feature to be released before the year's end is "The Golden Coach," directed by Jean Renoir and starring Anna Magnani, in her first English-speaking role. Another English language feature is to be "Sensualita," in which the star is Eleanora Rossi-Drago.

IFE is banking on the past exploitation, both in the news columns and through its own efforts, of Italian films and their personalities, and the success which "Anna" had in a dubbed-into-English version. Accordingly, it is releasing not only that film but others in the American language, such as "Three Girls From Rome," "The Young Caruso," "White Hell of Pitz Palu," "O.K. Nero," "The Secret Conclave," "Bitter Rice," "The Little World of Don Camillo," "Behind Closed Shutters," "Les Misérables," and "Without Pity." The company also has a schedule of sub-titled pictures for the art houses and another program of films, also sub-titled, but most suitable for Italian-American groups.

Writing recently to exhibitors, Bernard Jacon, IFE vice-president in charge of sales and distribution, said, in part:

"With the rapid development of American-language dubbing in the past year, millions have had their first opportunity to see Italian films in the American language in their regular theatres. They liked what they saw and are asking for more."

MGM's "Julius Caesar" Follows New York Run with Road Tour

Following its exclusive six-month run on a two-a-day basis at the Booth theatre, New York, MGM's production of Shakespeare's "Julius Caesar" this month will "take to the road." The film, which stars Marlon Brando and James Mason, opened this week at the Four Star theatre, Los Angeles. It will open December 22 at the Aldine, Philadelphia; and December 25 at the Majestic, Boston; Selwyn, Chicago; Loew's Ohio, Cleveland, and the Stage Door, San Francisco. All these engagements will be on a two-a-day basis. The film currently is playing on a continuous policy at the Plaza, New York. John Housman, producer of the picture, is making personal appearances on behalf of the openings of the film in Philadelphia and Boston.

POSTER UNIT SUIT AGAINST NATIONAL SCREEN DISMISSED

PHILADELPHIA: Judge William H. Kirkpatrick in Federal District Court here last Friday dismissed the complaint of the Independent Poster Exchange Company against National Screen Service Corporation and all distributors, which had been pending for four years. He granted judgment for the defendants.

At the opening of the trial a motion was made by Louis Nizer, of Phillips, Nizer, Benjamin & Krim, counsel for National Screen, and by Earl Harrison of Schnader, Harrison, Segal & Lewis, representing the distributors, to dismiss the complaint on the ground that the plaintiff was prevented from asserting the claim of monopoly and anti-trust violation, since he had a franchise from National Screen which provided the poster renter with standard accessories manufactured and distributed by National Screen.

The court also upheld the defendants' position that the prior suit of the Lawlor and Pantzer company, together with a number of other poster renters against National Screen and three distributors, Paramount, RKO Radio and Loew's, which had ended in a dismissal with prejudice, barred the assertion of the claim against those three distributors and five other defendant-distributors who had entered into exclusive contracts with National Screen, knowing that National Screen had granted franchise

agreements to the poster renters involved in the case.

Mr. Nizer contended that the plaintiffs had been receiving standard accessories from National Screen for the past six years, had increased their business and had made profits, and could not now complain about the arrangement in which they had practiced successfully. National Screen also contended that the exclusive contracts which it had made with the distributors had already been determined to be legal and that they were the natural, economic developments in the course of the building and pioneering of the trailer and accessory field.

The suit was a test case and affects a number of other suits filed by Lawlor and Pantzer's counsel, Gray, Anderson, Schaffer & Rome, in Philadelphia.

The suit originally had begun in 1949 after National Screen had charged Pantzer with having circulated the poster renters with protests in an effort to build litigation against National Screen. Mitchell Pantzer had then instituted a libel action against Herman Robbins, president of National Screen, in Federal Court in New York seeking \$500,000 damages. During examinations before trial of Mr. Pantzer he failed to return to complete the examination, and the action was discontinued with prejudice against him. Thereafter the anti-trust suit was filed.

Allied Artists Sets Three For December Release

Three films will be put into national release during December, Morey R. Goldstein, vice-president and general sales manager, announced this week. One will be the John Champion production, "Dragonfly Squadron," with John Hodiak, Barbara Britton, and Bruce Bennett. The others will be "Private Eyes," a Bowery Boys comedy, and "Texas Bad Man," with Wayne Morris the star.

FCC Extends TV License Term to Three Years

WASHINGTON: The Federal Communications Commission last week made final an earlier proposed decision to extend from one year to three years the license term for television broadcast stations. This means that television licensees will not have to have their licenses renewed every year, but only every three years. The three-year rule now applies to AM and FM stations. The change will be effective in 30 to 40 days.

At the same time, the Commission made final a proposal first suggested on September 11 to add 36 television channels in 35 cities

in 16 states. All the new stations are in the UHF band.

Getting new channels are: Fort Smith, Ark.; El Centro, Merced, Modesto and Stockton, Cal.; Clearwater, Daytona Beach and Orlando, Fla.; Terre Haute, Ind.; Ottumwa and Waterloo, Iowa; Lexington (two channels) and Paducah, Ky.; Alexandria, Bogalusa and Lake Charles, La.; Cumberland and Hagerstown, Md.; Cape Girardeau, Mo.; Asheville, Durham, Fayetteville and Goldsboro, N. C.; Klamath Falls and Salem, Ore.; Charleston, Florence and Spartanburg, S. C.; Big Spring and Tyler, Tex.; Wenatchee, Wash.; Beckley and Clarksburg, W. Va.; and Green Bay and La Crosse, Wis.

"Tell-Tale Heart" Opens

"The Tell-Tale Heart," Columbia's short animated film, will have its New York premiere November 16 as a special added attraction on the new program at the Fine Arts theatre headed by "Decameron Nights." Based on Edgar Allan Poe's classic short horror story and utilizing the voice of James Mason for the narration, the color by Technicolor short subject was directed by Ted Parmelee and produced by Stephen Bosustow for United Productions of America.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE long-debated establishment of a pension system for Hollywood studio workers stood out as the major result of the eight-week negotiations between the International Alliance of Theatrical Stage Employees and the Association of Motion Picture Producers which came to a quiet close last week.

The granting by the employing studios of a five-cent hourly wage increase, in lieu of sought increases ranging from 10 cents to 15 cents, represented a greater monetary commitment, but this will expire in two years under the agreement which provides for re-negotiation of wage schedules at that time. On the contrary, the commitment binding employers to pay into a pension fund two cents per straight-time hour worked by members of the 16 IATSE studio locals, in the understanding that the workers will begin matching that payment a year hence, contemplates perpetuity.

Production Branch Never Has Had Pension Plan

This is the industry's first pension system of its kind. Although some individual companies have set up their own pension systems, principally in periods of box office prosperity, the production branch as a whole has not undertaken to do so heretofore. There are several reasons why, and many sides to the whole matter, some of them paradoxical.

The union workers in the film studios average the highest hourly and weekly wage earned by any labor classification in California—presumably in the world—according to official data compiled regularly by the State Department of Industrial Relations, and published monthly. But the decidedly intermittent nature of picture production work robs that fancy statistic of its dollar significance to the average individual worker for the reason that he doesn't collect that fat weekly wage very often since the retention on steady payroll of a large permanent work crew as a matter of policy became a casualty of trouble-shooting cost accountants.

Members of Unions Are Specialists for Most Part

Thus it is quite likely if not a positive certainty, that these workers' average annual wage—a statistic that the Department of Industrial Relations doesn't provide—may compare as unfavorably with the all-California average as the weekly average compares favorably.

Too, the members of these IATSE locals, and of the other studio unions which will be making identical agreements a little later on and in their turn, are in most instances

specialists to a considerable degree. They are skilled in the fast fabrication of a single-sided house to be photographed and demolished, in the swift fashioning of a photogenic plaster cannon, and so on, rather than in the building of sturdy structures and the tempering of trusty weapons familiar to the tools and talents of their fellow craftsmen in the real world where indestructibility is a standard objective. This is a circumstance difficult to give effect to in a simple calculation of a single wage scale. Dealing with it on studio-wide basis is a job for giants.

By and large, be it said, there long has been general agreement, on both sides of the labor-management trading table and throughout the Hollywood community, that the unsung experts who do the splendid things that enable players, producers, directors, writers and the other name-people to spread their stuff becomingly before a fascinated public are richly entitled to an ample retirement.

It has never been argued by anybody close enough in on the subject to know a modicum of score that in accepting a substantial wage a workman cancels out his right to equality with his fellows when they both have arrived at the ultimate parity of unemployment.

Complexity of Operations Make Planning Difficult

The chief reason why a pension system has not been set up before now is the complexity of the operations and considerations involved in one. No system that didn't include all the different studios and producers, independent as well as major, and all the unions, independent and affiliated, could be expected to work equitably in a field where the workers shift about from one employer to another constantly. The matter of eligibilities, rules, regulations, all the manifold details of administration, is complicated enough to baffle the best of men.

The agreement made last week is no more than a beginning of a job sure to take years of doing. There is no actual system in existence at this time, no detailed plan or method and at the moderate rate of appropriation agreed upon there is no great hurry about perfecting one. Nevertheless, the knowledge that his industry doesn't intend to scrap him utterly when his calendar number comes up will be a comfort to the trained craftsmen turning out today the product that's got to maintain his industry in its tomorrows. He never needed a comfort more.



THREE pictures were started, and nine others finished, to bring the languishing shooting-level down to 21.

Warner Brothers started "Lucky Me" in WarnerColor and CinemaScope with Henry

THIS WEEK IN PRODUCTION:

STARTED (3)

INDEPENDENT

The Long Wait
(Parklane Prods.,
Wide Screen)
Adios, My Texas

(Edward Small)

WARNER BROS.

Lucky Me (WarnerColor
& CinemaScope)

COMPLETED (9)

ALLIED ARTISTS

Bitter Creek
Off the Record
(Lindsley Parsons
Prod.)

The Sea Demon
(Palo Alto Prod.)

MGM

Panther Squadron

UNIVERSAL-INT'L

Drums Across the River
Black Lagoon (3-D)

WARNER BROS.

Murders in the Rue
Morgue (3-D)

SHOOTING (18)

ALLIED ARTISTS

Ghost of O'Leary
(Technicolor)

Living It Up (Techni-
color, Wide Screen)

About Mrs. Leslie
(Hal Wallis Prod.)

COLUMBIA

Black Knight (Warwick
Prod., Technicolor)

White Christmas
(Technicolor)

Sabrina Fair

INDEPENDENT

Bronco Apache (Hecht-
Lancaster Prod., U.A.
release, Technicolor,
Wide Screen)

American (Moulin
Prod., U.A. release)
Duel in the Jungle
(Moulin-Assoc. British,
Technicolor)

The Outcast
(New Mexico)

Johnny Guitar
(TruColor)

UNIVERSAL-INT'L

Echo Canyon
(Technicolor)

Tanganyika
(Technicolor)

Johnny Dark
(Technicolor)

MGM

True and the Brave
(Technicolor)

PARAMOUNT

Legend of the Incas
(Technicolor, Wide
Screen)

A Star Is Born (Techni-
color, CinemaScope)

Them! (3-D, WarnerColor)

Blank producing and Jack Donahoe directing. Doris Day, Robert Cummings, Phil Silvers, Nancy Walker and Eddie Foy, Jr., are top names in a long cast.

Edward Small began filming "Adios, My Texas," with George Montgomery, Dorothy Malone and Frank Faylen, directed by Ray Nazarro.

Victor Saville, following up on his "I, the Jury," began directing "The Long Wait," another Mickey Spillane story, under the name of Parklane Productions and with Lesser Samuels down as producer. Anthony Quinn, Gene Evans, Peggie Castle and Charles Coburn are among his players.

Mowbray Play to Open

Alan Mowbray, veteran Hollywood actor, will have an opening of his play "Flame-Out" on Broadway in December. In the cast is Jack Lord. Mr. Mowbray is also directing the play.

Gell Sees Techniques As Phase

From what he has seen of the new processes, they haven't eliminated the necessity for quality and story content, and the public quite inevitably will tire of novelty, William Gell, managing director of Monarch Films, England, said on arrival in New York this week. Mr. Gell is here with prints of his latest, "The Blue Parrot," "The Informer" and "Holiday Week" and with the script of a new story to be titled "A Yank in Ermine," for which he seeks an American cast.

He is convinced that the necessity for a larger market makes it imperative for British producers to use some American themes and players, and he is going to the Coast the coming week to obtain the latter for the new film which, he said, Monarch will begin producing in January. Mr. Gell also commented that efforts of British producers to produce for television have fared badly because the home market will not sustain such pictures in theatres. They are too short, for one thing, and the approach is different. Some efforts have been made to tie them into packages of three, but exhibitors are refusing to book these.

He also doesn't feel that 3-D has much future in Great Britain. He said the trade is going through a phase in which it cannot assess public response properly because of the novelties being offered. In any event, he believes the public will never stay home so long as it has money to spend. "And it will always strain a nerve to find money for an attraction strong enough."

Richardson Paramount Assistant Treasurer

James H. Richardson, senior assistant to Fred Mohrhardt, treasurer of Paramount Pictures Corporation, has been elected assistant treasurer of the company by the board of directors, Barney Balaban, president, announced last week. The post is a newly created one. Mr. Richardson has been a public accountant for 21 years and a Certified Public Accountant since 1939. He was born in Chicago 43 years ago, and graduated from Northwestern University in 1932. During World War II he served three years with the U.S. Navy with the rank of lieutenant commander. He is a member of the American Institute of Accountants.

AB-PT Declares Dividends

American Broadcasting-Paramount Theatres, Inc. on Wednesday declared a dividend of 25 cents a share on outstanding preferred stock and another dividend of 25 cents a share on outstanding common stock, both payable December 21, 1953, to stockholders of record November 25, 1953, according to an announcement.

People in The News

WILL H. HAYS celebrated his 74th birthday Thursday, November 5, at his home in Sullivan, Ind.

DR. C. E. KENNETH MEES, Eastman Kodak vice-president in charge of research, has received a second Progress Medal from the Royal Photographic Society of Great Britain.

JOSEPH RIVKIN, former general manager of Wald-Krasna Productions, has been named executive assistant to HAROLD MIRSCHE, Allied Artists vice-president.

ALFRED F. CORWIN, Motion Picture Association of America's director of information, was in London early in the week. He was to leave for New York Wednesday.

LOUIS LOBER, general manager of the United Artists foreign department, left New York by air for Tokyo Wednesday.

S. FREDERICK GRONICK has been named Motion Picture Export Association representative for Germany and Austria.

ERIC JOHNSTON, president of Motion Picture Association of America, was scheduled to arrive in New York from Europe Wednesday.

ARTHUR LEVY has been promoted by Columbia to the post of controller while MILTON KLEIN and LEONARD ERNST have been promoted to assistant controllers.

FRANK KING, of King Brothers Productions, arrived in New York from Europe last weekend.

ERICH STEINBERG has been appointed RKO Radio manager for Germany, succeeding MAX MENDEL, resigned.

ARTHUR B. KRIM, president of United Artists, flew to Paris from New York last Saturday on a six-week tour of the continent.

HENRY BLANKE is currently celebrating his 30th year as a Warner producer.

MISS DORIS E. WILLIAMS, formerly secretary to J. MILLER WALKER, RKO Pictures vice-president and general counsel, has been appointed administrative assistant to Mr. Walker.

DON HARTMAN, production head of Paramount Studios, will be keynote speaker and master of ceremonies for the seventh annual Panhandle Dinner at the Ambassador Hotel in Los Angeles December 2.

Youngstein to Europe For U.A. Celebration

To form and coordinate plans of United Artists' European branches for the 35th anniversary and sales drive, Max E. Youngstein, vice-president, flew from New York to Paris this week. He is to visit in France, Germany and Italy. The celebration will feature many commemorative facets, and will start with a six-month sales drive in the United States and Canada and a one-year drive on other continents beginning December 1. Mr. Youngstein also will talk with producers and directors overseas such as David Miller, of "The Silver Nutmeg," Joseph L. Mankiewicz, who is completing casting of "The Barefoot Contessa" and Robert Rossen, now scouting locations for "Alexander the Great." He also will meet with Richard Condon, now making a survey in Europe of producer publicity and promotion procedures.

Cowdin Resigns as Head Of "Voice" Film Unit

WASHINGTON: J. Cheever Cowdin, former Universal Pictures board chairman, has resigned as head of the Government's Overseas Film Program.

Mr. Cowdin was appointed last spring to head the film division of the U.S. Informa-

tion Agency. His resignation, announced November 6, was effective immediately. Turner Shelton, one of Mr. Cowdin's three top assistants in the Film Section, was named acting chief.

Mr. Cowdin said he was going back to his private business affairs. He said he had been called to Washington originally to re-organize the film division and "get the thing back on its feet." He felt that he had now done the job he was supposed to do, he declared. "The program is on a sound footing now and ready to go ahead," he said. "I felt I could safely return to my business affairs."

Michigan Allied Unit Names New Directors

Directors of Allied of Michigan, elected at a meeting of that unit in Detroit last week, are: Al Ackerman, Monroe; Joe Denniston, Bronson; Bob Pennell, Allegan; Henry Carley, Muskegon; Martin Christiansen, East Lansing; Pearce Parkhurst, East Detroit; Irving Belinsky, St. John's; R. W. Beechler, Hart; Emmet Roche, Bay City; Ed Johnson, Menominee; Martin Thomas, Ironwood; P. J. O'Donnell, Detroit; Lou Wisper, Royal Oak; Alden Smith, Detroit; B. L. Kilbride, Flat Rock; John Vlachos, Detroit; Adolph Goldberg, Oxford, and Frank Forman, Detroit.

SEEK MEXICAN REPORT CHANGE

by LUIS BECERRA CELIS
in Mexico City

Managers of American film companies here are reported about to demand that all exhibitors with whom they deal render their accounts daily, to avoid the embarrassment encountered when settlements are withheld for as much as a month or more.

The managers say that since the Government collects its taxes from gross theatre receipts daily, a daily settlement by exhibitors with the distributors is only fair and just. The distributors explain they are required to meet their payrolls weekly and to pay in advance such things as customs duties and cash deposits for the censoring of their films, as well as sundry other costs.

Daily liquidation by exhibitors, the managers continue, would be no hardship on the theatre men since they already have the cash on hand with which they must pay the Government tax.



Production of raw stock in Mexico, an old plan, seems to be nearer realization now that provisions have been made for the \$1,490,000 capital needed. Half is to be supplied by the trade's own bank, the semi-official Banco Nacional Cinematografico, S.A., and the rest by a group of Mexican producers, distributors and exhibitors. The plant is to be at the Churubusco studios here.

Sponsors of the project expect that by 1955 sufficient raw stock will be produced to meet all of Mexico's needs. Production will be supervised by the National Cinematographic Industry Workers (STIC) and the Picture Production Workers (STPC) unions and the chemists of Petroleos Mexicanos, the official oil company.



Virtual management of the film industry by its unionized labor was urged by Pedro Tellez Vargas, secretary general of Section One of the powerful STIC at the banquet it tendered executives of the players section of its rival organization, STPC. Mr. Tellez Vargas is one of Mexico's most powerful film labor leaders.

He said laborite control of the trade's own bank and of the local City Amusements Supervision Department is essential to the industry's welfare, with the proposition roundly applauded by the audience.

The union leader, however, did not specify just how he thinks labor should thus gain control of the industry. His emphasis was on the supposition that such control would end monopolies in the industry.



The local National Cinematographic Board and the Spanish Embassy have completed negotiations on a reciprocal film exhibition pact between Mexico and Spain. The pact gets under way with arrangements for the simultaneous exhibition of three

Spanish pictures in Mexico and as many Mexican films in Spain.

Similar pacts are being prepared with Italy and Japan. The board also revealed that it is reconsidering the recent ban on the exhibition of British films here because of the cordial reception given several Mexican films in Britain.

FRANCE

by HENRI KAHN
in Paris

The French National Cinema Centre has rejected the view that declining attendance is a result of the non-commercial cinema.

For years now the film industry has complained that the non-commercial film groups are a threat and a menace. This branch is made up of the so-called educational groups. There are 6,000 of them and in 1949 a law was passed freeing them from such obligations as taxation. According to the law, however, they are supposed to show only documentary and educational films.

The industry says this is far from the case. They rent commercial films and show them under the pretext that they are educational or have some educational value.

The Centre says that in 1951 some 7,000,000 people attended film shows put on by these associations. This is far from the 25,000,000 attendances which have fallen away from the commercial cinemas. Therefore, the Centre suggests that the accusation that the non-commercial cinemas are responsible, does not stand. This means that no action is likely to be taken to repeal the 1949 act against which the industry feels so strongly.

The Centre believes that the best way to get people back into the cinemas is by means of live and strong advertising. It suggests "cinema days" in various towns, to attract people and incite interest.

One thing seems certain: with the development of new techniques, the non-commercial cinemas may see their days numbered. They may have to resort to purely educational films which will still be made and in existing or standard techniques.

NEW ZEALAND

by R. A. USMAR
in Auckland

G. Mirams, the New Zealand film censor, has presented the Government with proposals to meet the "urgent" censorship problems presented by the new 3-D techniques which "lend themselves to shock appeal."

Mr. Mirams also has some suggestions for improving administration of the Cinematograph Films Act by "removing long-standing anomalies and inadequacies." The Government will have to bring down amending

legislation if it adopts or adapts the censor's proposals. Mr. Mirams commented on the need for changes in his annual report, in a section dealing with an increase in restricted certificates, which permits films to be shown only to persons over a specified age.

The increase, he said, is attributable to the fact that more continental productions which demand the certificate now are being submitted. But it also is partly attributable, he said, to the fact that Hollywood is now producing some screenplays which are of a more definitely adult type as to theme, and a few others which are quite unsuitable for juveniles because the emphasis is heavily on realism and shock appeal.

The three-dimensional technique, said Mr. Mirams, presents censorship authorities "with an added and urgent problem."

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Ernest Turnbull, managing director of Hoyts Theatres, Ltd., has announced that Hoyts will spend approximately \$2,375,000 installing CinemaScope equipment in its principal theatres in Australia in 1954.

Equipment of each major theatre will cost approximately \$45,000. The Sydney Regent will be the first theatre to be equipped, followed by the Melbourne Regent and the chief Hoyts houses in all capitals.

By June, 1954, he said, CinemaScope is to be expected in operation in most of the provincial cities and principal suburbs embraced by the circuit. It is also planned that CinemaScope shall occupy at least one theatre continuously in the capital cities.

Said Mr. Turnbull: "At least one new local industry, already in full swing, has been created by CinemaScope for the manufacture of these screens. Additionally, Australian electrical and engineering companies are building all the new sound and projection equipment and doing an excellent job."



"From Here to Eternity" is doing the same sensational business here that it has been doing in the United States, according to figures released by Roy Brauer, local managing director of Columbia. In the first three days of its engagement at Sydney's 2,579-seat State theatre, it was seen by 24,963 persons. According to Mr. Brauer, the opening day's gross was double the "Salome" opening, \$1,350 better than the previous record opening and \$1,125 better than any weekday for "A Queen Is Crowned."

ISRAEL

by ALBERT DE MATALON
in Tel Aviv

Columbia's "The Juggler," filmed in Israel and starring Kirk Douglas, has opened at the Yaron theatre here to great reception. The film, based on a novel by Michael Blankfort and portraying life in the new state of Israel, has been welcomed by press and public alike. Its run has set a record which only the top-notch films can reach.

The National Spotlight

ALBANY

"The Robe" had Armistice Day premieres at Proctor's Troy, and Plaza, Schenectady—also Fabian houses—and a Nov. 10 opening at Charles Gordon's Olympic, Utica. Schine's Rialto in Amsterdam, Rialto in Glens Falls, Olympic in Watertown, and Oneonta in Oneonta, are slated for engagements within the next month or six weeks. After key spots have been played, the picture probably will not be shown in the exchange territory until February. This is to allow time for installations in smaller theatres. . . . Stanley Warner Strand, Albany, will unveil CinemaScope in "How to Marry a Millionaire" Nov. 18, for a two-week run. . . . Visitors included: Mr. and Mrs. Leland Warner, Johnstown; George Thornton, Saugerties; Adolph Edman, National Screen Service salesman from New Haven; John Moore, Paramount assistant Eastern division manager. . . . The Mohawk, Colonie, was the last drive-in to close in the neighboring Albany area, although Harry Lamont's Riverview at Rotterdam (beyond Schenectady) remained open longer.

ATLANTA

Harry Spann, formerly with several exchanges in Atlanta, was on the row visiting with friends. . . . Mrs. Yvette Enyeart, former secretary at Monogram Southern Exchanges, was visiting at the office. . . . It's a happy birthday to Ira Stone, branch manager, RKO. . . . Dot Collins has returned to Realart Pictures as secretary. . . . The WOMPI held their second meeting at the Y. M. C. A. with a large crowd. . . . Harold Speers, general manager of Bailey Theatres, back at his office after a business trip to Jacksonville, Fla. . . . A request to locate a drive-in theatre in Atlanta has been refused by the Atlanta Planning Board. The petition was filed by Mrs. Alice L. Eckardt, owner of the site. . . . Branch manager Leonard of United World Films is back in his office after a business trip out of the city. . . . The Starlite drive-in theatre, Atlanta, was robbed of about \$4,000. . . . Al Rook, southern district manager of IFE, is back in Atlanta after visiting his other branches.

BALTIMORE

Tom Baldridge, MGM exploitation representative in town for medical tests at Johns Hopkins Hospital, also working on "All The Brothers Were Valiant." . . . Mr. & Mrs. Morton Rosen, Windsor theatre, have returned from a New Jersey visit. . . . Local exhibitors are receiving postal cards from Ben Beck, Uptown theatre, in Italy. . . . The Carey theatre, Negro house, has been closed by Ambrose Cremen. . . . Colgate theatre, in Dundalk, has been closed. . . . Lou Frederick, Windsor manager, is back at work after an illness. . . . Fred Perry, Cameo theatre, is experimenting with

German language films. . . . M. Robert Rapaport, Town theatre, is in New York on business. . . . Morris Mechanic, owner of the New and Center theatres as well as Ford's, town's only legit house, was presented with a scroll by the Theatre Guild. . . . Jake Flax, Republic branch manager, is in Johns Hopkins Hospital for a check-up. . . . Spyros

Skouras was guest speaker at the National Conference of Christians and Jews banquet held at the Emerson Hotel. . . . Sidney Traub, chairman of the Censor board, addressed the St. Ignatius Guild. . . . Ike Weiner has leased the Waldorf Theatre, Waldorf, Md.

BOSTON

Redstone Drive-in Theatres has started construction on its second drive-in within the city limits. This will be an 800-car theatre in West Roxbury on the Veterans of Foreign Wars Parkway and will be ready for a spring opening. William Riseman Associates are the contractors. . . . F. X. Callahan, Sr., former district and branch manager for 20th-Fox here, has opened an office in the Statler Building for a buying and booking service for independent theatre owners. . . . Sympathy is being extended to Joseph E. Levine, president of Embassy Pictures, in the death of his brother, Louis Levine of Brighton. . . . Joseph P. Callahan, veteran theatre manager with the old M&P circuit and more recently relief manager for American Theatres Corp., died suddenly in his Newton home. . . . Leonard Goldberg, of the Adams theatre, Quincy, Mass., has decided not to retire after all, and has taken back the operation of the theatre. Four months ago he arranged to have his manager Vaughan Yerxa handle the theatre while he and Mrs. Goldberg vacationed.

BUFFALO

Manager Robert T. Murphy of the Century theatre, assisted by Earl Hubbard, ad-pub chief and Joe Lebworth, Fox field representative, put on a colorful red carpet premiere last Tuesday of "How to Marry a Millionaire," the city's second CinemaScope attraction. . . . Vincent R. McFaul, general manager, Shea theatres in Buffalo and Niagara, has fully recovered from a recent operation in Sisters' Hospital, is resting up at his home and soon will be back on the job in the Shea executive offices in the Buffalo. . . . Max Miller, U.A. exploitation representative is in Buffalo, working with Arthur Krolick, Charlie Taylor and Leon Serin of UPT on the campaign for "The Joe Louis Story," the next attraction in the Center theatre. . . . Over 600 will attend the big Fall Guy frolic of Buffalo Bill Tent, Circus Saints and Sinners, Saturday in Kleinhans Music Hall, when Richard T. Kemper, Dipson circuit zone manager, will be ringmaster and Edward T. McCormick, president of American Stock Exchange, will be the Fall Guy. The entire reservation limit has been sold.

CINCINNATI

Motion picture box office records for all time are being shattered here by "The (Continued on following page)

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"Robe," which garnered a terrific estimated gross of \$47,000 on its first week at the 3,300-seat RKO Albee, with approximately more than two-thirds of that figure on its holdover week and a big third seven days in sight. . . . "Mogambo" also piled up unusually high figures on its two weeks at the RKO Palace, playing simultaneously with "The Robe." . . . Quite a few drive-ins in this area and other sections of the state are giving each patron a gallon of gasoline free when the temperature reaches 40 degrees or less. This will permit the patron to keep his car engine running to provide heat while watching the picture at no additional cost. . . . Mr. and Mrs. Wallace Wingate have reopened their Majestic theatre, in Camden, Ohio, which was closed for the summer. . . . The Clark County Council of Churches sponsored the showing of "Martin Luther" at the State theatre, in Springfield, Ohio.

CLEVELAND

"From Here to Eternity" ended a record seven week run at the RKO Palace. It was three weeks longer than "Peter Pan," previous record holder with a four week run. . . . "The Robe" continues to hold strong in its 5th week at the Hippodrome and is expected to hold through Thanksgiving. . . . Florence Friedman, I.F.E. office manager, has announced her engagement to Sam Harris, formerly of New York now a Cleveland resident. . . . Adam Goelz has resigned as manager of the Paramount theatre, Steubenville. . . . Subsequent run theatre owners are disturbed over the unexplainable and unseasonable drop in attendance and are apprehensive business might not recover before the usual holiday dip. . . . Elsa Rothman has joined the Washington secretarial service. . . . J. J. Maloney, MGM central division manager, and Ted O'Shea, Paramount assistant sales manager, were in town. . . . Bernie Rubin, Imperial Pictures head, is in New York to meet with Jack Broder. . . . Nat Lefton, onetime largest independent distributor in the state, now retired, is spending several weeks here before opening his winter home in Nokomis, Fla. . . . Nate Bigelson, who handles the Sculpt golf range during the summer, returns to Florida next week.

COLUMBUS

Dr. Wilfrid Eberhart, associate professor in the Education Department of Ohio State University, has been appointed a member of the Ohio censor advisory board by Governor Lausche. Dr. Eberhart succeeds Lee H. B. Malone. . . . Arthur Longbrake, 72, veteran theatre manager, songwriter and vaudeville performer, died in a local hospital. Among theatres he managed was the Bandbox at Springfield, Ohio. . . . The Granville Opera House Inc., a new corporation, has taken over management of the Opera House at Granville, Ohio, historic 104-year-old theatre opposite Denison University. Harry E. Pierce will continue as manager. The Opera House is the only film house in Granville. . . . Leonard Costantini has been named assistant manager of Loew's Ohio. He had been on the staff of Loew's in Dayton and Pittsburgh. . . . Mayor Robert T. Oestreicher of Columbus, brother of Fred Oestreicher, Loew's publicist, was defeated for re-election to that office by 284 votes out of more than 80,000 cast. Maynard Sensenbrenner, Democrat, was his successful opponent.

DENVER

Ray Davis, Metropolitan district manager for Fox Inter-Mountain Theatres, has been elected and installed as chief barker for Variety Tent 37. Other officers include James Ricketts, assistant chief barker; Tom Smiley, 2nd assistant; Arlie Beery, property master, and Wm. Hastings, Dough Guy. The crew is made up of Henry Friedel, Marvin Goldfarb, Lewis Marshall, Sid Sluteran, Fred Brown and Kenneth Smith. . . . Dick Ivy, formerly owner of an independent exchange, now selling for Paramount, covering Wyoming, succeeding Paul Allmeyer, who quit to become associated with Preferred Pictures. . . . A. G. Edwards, Lippert Pictures booker, in a local hospital for rest and treatment. . . . Robert Evans, salesman for Preferred Pictures, to RKO as salesmen, succeeding Harold Copeland, who was promoted to sales manager in the Chicago exchange. . . . Fred Curtis, Thermopolis, Wyo., theatre owner, in hospital for treatment. . . . Russell Allen, Farmington, N. M., theatre owner, in hospital with back injury due to car accident. . . . Mr. and Mrs. Sam Rosenthal, Buffalo, Wyo., theatre owners, south on vacation.

DES MOINES

"The Robe" opened at the Des Moines theatre to large and enthusiastic crowds. Audience reaction to the theatre's new CinemaScope screen, which was in operation for the first time, was very favorable. . . . In addition to the Des Moines' wide screen, three more were installed in the state during the week. They include the Strand at Milford, Jim Travis, owner; the Charles at Charles City, Royce Winkelman, owner; and the Croft at Bancroft. The Croft, in addition, redecorated its front, lobby and rest rooms. . . . Julian King has named his son, Hal, general manager of Lippert Pictures, Inc. Hal has been salesman for the company for some time and will take over the management as his father retires from the business. Mr. and Mrs. Julian King plan to make their home in Missouri. . . . Lake Tilton is back at Warners after a recent hospitalization. . . . Also out of the hospital is Mrs. Jim Ricketts, wife of Columbia's head booker and office manager. . . . Ben Marcus, Columbia district manager, paid a visit to the local exchange. . . . Dallas Keesler, NSS booker, is on vacation. . . . Playing a role in the coming attraction at the Des Moines Community Playhouse is Mabel Magnusson, secretary to Lou Levy at Universal. . . . Charles Laughlin, Universal salesman, has moved his wife and three daughters here from Sioux Falls, S. D.

DETROIT

The Detroit Motion Picture Council in its October meeting heard William Green explain Cinerama. Also on the platform was Mrs. Alma Hemble, president of the council, who spoke very highly of "The Robe." . . . Theatres in Saginaw, Alma, and Midland, Michigan are owned by Mrs. Delores Cassidy, the only woman operator in the state. . . . "From Here to Eternity" is now in the tenth week at the Madison. . . . Guests of the Broadway Capitol, 1,600 Free Press paper boys parted with \$560 at the candy counter. . . . B-C's manager Wayne Parsons not only is regaining the sight of his eye but has a brand new bride to enjoy with it. . . . Fire on the Colonial second floor was

soon brought under control but only after 200 people had had to leave. . . . United Detroit Theatres is reopening their Regent after a long closing. Policy will be all night shows.

HARTFORD

Ben Simon, 20th-Fox Connecticut exchange manager, is marking his 29th year with Fox and his 35th year in the Connecticut film district. . . . Atty. Herman M. Levy, general counsel of TOA and executive secretary of the MPTO of Connecticut, has been re-elected secretary of the New Haven County (Conn.) Bar Association. . . . Barney Tarantul, partner in the Burnside theatre, East Hartford, is in Durham, N. C., recuperating from illness. . . . David Sherman has resigned as assistant manager of the Stanley Warner Strand, Hartford. . . . A March, 1954, opening is planned for the \$150,000, 750-car drive-in being built at Mansfield, Conn., by General Theatres, Inc., of which Morris Keppner and Lou Lipman are principal officers. . . . Local 273, IATSE, New Haven, has scheduled election of officers for Nov. 19. . . . Burnside theatre, Hartford, deluxe suburban house, has increased admissions to 65 cents, adults, and 30 cents, children, while the Victory, New London, Conn., has dropped adult admissions to 40 and 50 cents.

KANSAS CITY

"From Here to Eternity" has done well at several subsequent run houses, at advanced prices. . . . "The Robe" is in its sixth week at the Orpheum. . . . The unprecedented warm fall weather terminated November 5, for the entire Kansas City area, with temperatures below freezing at most points. The weather moderated, and snow came the early morning of November 7—but no serious drifts in the cities. . . . The first "dusk to dawn" program at a drive-in was provided November 7, by the Shawnee. . . . One drive-in has closed for the season—the New 50, which opened this summer. . . . "Lili" has completed 26 weeks at the Kimo—the longest run of any attraction there. . . . "Penny Princess" is the current bill at the Vogue which is a local art theatre.

LOS ANGELES

Earl Strebe has re-opened his Plaza theatre, Palm Springs, for the winter season. . . . Dave Rector, former operator of the Ebell theatre, Long Beach, was on the Row to line up product for the long shuttered Larchmont theatre, which Rector is planning to re-open on November 18. . . . Back from attending the Independent Theatre Owners of Montana annual convention in Billings was Harold Wirthwein, Allied Artists western sales manager. . . . Ray Robbins, owner of the Midway, has assumed control of the Victoria, formerly operated by Carl Young. . . . Jim Boyd, local theatre supply dealer, has leased the Latosca theatre from Bessie Mednick for the purpose of conducting a series of tests for the new wide screen lens which he is developing. . . . Dave Barnholtz, former Pittsburgh, Pa. exhibitor and more recently a Los Angeles restaurateur, paid a visit to his friends on the Row. . . . Al Blumberg, National Screen salesman, back from a business trip to Arizona.

(Continued on opposite page)

MEMPHIS

Two Memphis first runs had twice normal business for the week. "The Robe," completing its fourth week at Malco and "Take the High Ground," during its first week at Loew's State, accounted for this Memphis attendance record. . . . Manager Arthur Groom announced that Loew's State will become Memphis second theatre with CinemaScope on Nov. 18 when "How to Marry a Millionaire," will open. . . . Broadview drive-in, Morganfield, Ky., owned by Jim McElroy, closed for the season this week-end. . . . Mrs. W. E. Malin, who operates Lura at Augusta, Ga., and her daughter, Barbara Malin, were in Memphis on business. . . . Alton Sims, Rowley United Theatres, Inc., announced that Capitol theatre, Little Rock, Ark., has closed temporarily for alterations which will include CinemaScope. . . . J. H. McCarthy, manager, Warner theatre, has returned from a company meeting in Chicago. . . . Charles Edwards, owner, Sharon, Sharon, Tenn., is recovering from an illness. He is recuperating at his home.

MIAMI

Mario Valle, assistant at the Lincoln, who has been handling the managerial reins during the vacation of manager Gordon Spradley, did not relish the extra curricular details of being held up. Robbery occurred recently as Valle was taking receipts to the second floor office and netted the gunman \$1,148. . . . Tom Capuzzi, manager of the Sheridan, found plenty of patron interest in his lobby display of infantry combat equipment, on view for the run of "Take The High Ground." . . . Wometco was well represented at the Chicago TOA Convention with Mitchel Wolfson, Sonny Shepherd, Van Myers and Frank Myers in attendance. The San Souci Hotel was headquarters for the members of Columbia Pictures' "The Miami Story," as locale scenes were shot here.

MILWAUKEE

"The Robe," now playing at the Fox-Wisconsin theatre here, is doing sensational business. It has broke every record of every picture that has ever played Milwaukee. . . . Business is reported good here again. "Martin Luther" was in its fourth week at the Fox-Strand. . . . H. Olshan, branch manager at the Columbia exchange here, screened two films at the Warner screening room Nov. 7. They were the "Nebraskan" and "Charge of the Lancers." . . . William H. Birerwirth, shipper at the RKO exchange here, was to be married at Rochester, Minn., November 14, to Miss Donna Joyce Sykes, daughter of the Harry Sykes of Rochester. . . . RKO office here is observing the Herbert Greenblatt month. Greenblatt is the midwest district manager. . . . Betty LaVerne's daughters appeared on television last week over WTMJ-TV on "Little Amateurs."

MINNEAPOLIS

Ted Mann will take over the Granada, neighborhood theatre, about Jan. 1 and operate it as an art house. The Granada formerly was operated by Minnesota Amusement Co. for 25 years under lease from Charles Rubenstein and Abe Kaplan until MACO lost its lease last summer. . . . "How to Marry a Millionaire" has been

set for Radio City for an extended run opening Thanksgiving day. Film will be shown on the theatre's CinemaScope screen and with stereophonic sound. . . . Bill Mussman, Paramount sales manager, is back at work after being hospitalized. . . . Paul Thompson is the new student booker at Columbia. . . . M. A. Levy, 20th-Fox midwest district manager, attended the TOA meeting in Chicago. . . . Lucile Lindberg, inspectress at Warners, fell and broke her leg and is hospitalized. . . . Fred Finnegan, RKO booker, vacationed at home. . . . The Durand, located in the town auditorium at Durand, Wis., will close Dec. 7 as a result of the inability of C. C. Noecker, operator, and the town council to get together on a rent moratorium for the winter months.

NEW ORLEANS

Alex Gounares sold his Roosevelt, Mobile, Ala. to B. Brown. The new management took over Nov. 1. . . . Neil Mixon will suspend operations at the Mixon drive-in, Amite, La., November 28 with plans to reopen February 27, 1954. . . . Gordon Moody advised that the Gordon, Meridian, Miss. is closed temporarily. . . . Roy Pfeiffer shuttered the Istrouma, Baton Rouge, La. . . . Drive-Ins closing for the winter months are Hands drive-in, Minden, La., which closed October 31, and F. T. McLendon's, Hub in Monroeville, Ala., which will shut down operations Nov. 29 and T. G. Solomon's 51 drive-in, Jackson, Miss. which will cease operating on Nov. 14. . . . H. B. Guillory, until recently connected with A. U. Fontenot in the Platte Ville, Platte, La., has taken over operations of the Jan, that city, formerly owned and operated by Albert Tate. Guillory is also associated with Joy Theatres, Inc. in Lark drive-in, Ville Platte. . . . The Pat theatre, Lafayette, La. will mark its fifth anniversary Dec. 8. The owners are Percy Duplissey & Mathews Guidry.

OKLAHOMA CITY

Thieves broke into the Frontier, Redskin and the Plaza theatres Oct. 31. Candy, cigarettes and a small amount of change were reported taken from each theatre. . . . Lewis Barton, theatre chain owner here, was named vice-president of KLPR-TV Television, Inc., one of Oklahoma City's two new UHF television stations. . . . The State and Center theatres held Halloween Midnite Shows, when every 13th person was admitted free. All seats were 75 cents. . . . The Starlite drive-in, at Shawnee, Okla., is now closed for this season. It will reopen in the spring, manager F. M. Little, said. . . . Two Topeka, Kans., theatres have announced decisions to close down: the Oakland, owned by Fox Midwest Theatres and the Kaw theatre, which is part of the Dickinson chain. . . . Mrs. Bea McCown, manager of the Glen theatre at Joplin, Mo., was placed third in an attendance competition among theatre managers of the Dickinson Operating Company.

OMAHA

The Orpheum theatre established a new gross record with "The Robe." Tri-States district manager William Miskell reported, with a \$40,000 opening week. . . . One of the oldtimers of the movie industry in Omaha, United Artists salesman Clarence Blubaugh, is resigning the middle of the month because of his health. He's going

to Rochester for a checkup and then to Florida. . . . Shari Philson has joined the Paramount staff as receptionist and Janet Nave has been moved to biller. . . . It's a baby boy for Mr. and Mrs. Millard Reithswisch, Tilden exhibitors. . . . Columbia branch manager Joe Jacobs announced Charles Elder of Des Moines would take over the sales post of Joe Foley, who resigned. . . . RKO has moved Tillie Becker from inspectress to billing clerk to replace Donna Carpenter, who resigned to return to her home in Indiana.

PHILADELPHIA

Pending a decision on the legality of the practice by the City Solicitor's office, reserve policemen are not being detailed as guards at motion picture theatres. . . . Harry I. Waxmann, Atlantic City, N. J., exhibitor, who headed the Israel bond drive in that city, went to Israel for a conference on national policies. . . . Owners of motion picture theatres in Reading, Pa., will appeal this month from the 50 per cent increase on all real estate for 1954 taxes. . . . Ralph Pryor resigned as assistant manager of the Stanley Warner Grand, Wilmington, Del., and is succeeded by Benjamin Saligman, former manager of the Strand in that city. . . . The "Sunday Star" newspaper in Wilmington, Del., revived its movie time table after an absence of several weeks. . . . The Finch interests will take over the Plaza, Reading, Pa., before the end of the month. Also in Reading, inquiries for the lease of the old Ritz, closed for more than a year, are reported. . . . Jack Minsky, manager of the Colonial, Atlantic City, N. J., became a grandfather with the birth of a baby girl to his daughter-in-law. . . . All but Warner Brothers have abandoned the practice of screening films in their projection rooms, with 20th Century-Fox announcing that there will be no provision for a projection room at the local exchange in its new premises.

PITTSBURGH

Business has been spotty this week with only "The Robe" at the Harris and "Mogambo" at the Ritz showing any strength. There's no sign of "The Robe" ending its run as it enters its seventh week at the Harris, the longest period any movie has ever stayed in that house. . . . The Fulton gets one of the first showings of "How To Marry A Millionaire," opening Tuesday in the Sixth Ave. house. . . . Jack Palance spent two days here plugging his 3-D movie, "Flight to Tangiers" now at the Stanley. It will be followed by "Botany Bay." . . . Adele Sedler, former radio commentator, has joined the Cinerama publicity staff here as aide to Arthur Manson. Cinerama opens Dec. 9 in the Warner, which is now closed as equipment is being installed. . . . "The Sea Around Us" gets a second week in the Squirrel Hill, neighborhood art house, with "Mr. Potts Goes to Moscow" pencilled in to follow. . . . "Kiss Me, Kate," the Penn's Thanksgiving offering, will be shown in 3-D, rather than 2-D.

PORLTAND

Nearly all first run houses have new, strong product this week, with only two holdovers. Downtown spots have been bogged down with holdovers for the past

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two months. . . . M. M. Mesher, president and managing director of the Portland Paramount Corp., took over the 3,400-seat Paramount theatre from the Evergreen Chain Nov. 1 without fanfare. . . . Dick Newton, former manager of the Northgate theatre in Seattle, has become manager of the newly acquired theatre. Mesher was formerly Oregon district manager for Evergreen. . . . Facelift of the Mayfair theatre, to be re-opened as the Fox, is progressing nicely. . . . Evergreen Oregon district manager, Russ Brown, went to Eugene, Ore., for the opening of "The Robe." . . . Mrs. J. J. Parker is off to New York on business and pleasure. . . . Tom Walsh, J. J. Parker executive, went to Pendleton to look over the Parker houses there. . . . Marty Foster, Guild theatre manager, and Frank Breal, 20th Century News theatre manager, are pleased with their newly opened All Star Attractions Company.

PROVIDENCE

A sponsoring committee for the showing of the film "Martin Luther" was formed recently by a group of clergymen meeting at the office of the Rhode Island State Council of Churches. The movie will open at the Avon Cinema around the middle of November. A screening of the film for 300 pastors and 200 other invited guests was held in advance of the meeting, at the Avon. . . . A petition for a change of zone on approximately 20 acres of land on the Post Road in nearby East Greenwich for the erection of a drive-in theatre will be reviewed at the next meeting of the Town Council. There are no drive-in theaters in the town, and

this is the first time, according to Raymond Crompton, council president, that a petition has been filed for one. . . . According to Harry Erinakes, who has an interest in the theatre plan, construction would start immediately after approval. He further stated that the project would be backed by himself; his brothers, Peter and George of West Warwick; Clifford McKenna, local contractor, and John Scurti, owner of a cafe in Potowomut.

SAN FRANCISCO

The Orpheum is covered with signs announcing "This Is Cinerama," opening here Christmas Day. . . . "Melba" was booked into United Artists as a second feature with the third week of "I, the Jury," and everybody is talking about this unusual procedure. . . . In a gesture that built added good will for the industry, United-Paramount district manager Earl Long, turned over the outer lobby of the now-closed State theatre to the Franciscan Fathers for use during the holidays to house an exhibit of the California Missions. . . . "Knock on Wood," was shown for the first time anywhere at the Paramount, Nov. 7. Silvia Fine, writer, was on hand with 15 other members of Paramount Studios staff, to catch audience reaction. . . . Hulda McGinn of the California Theatres Association, cooperated with the Paramount in arranging successful advance screenings of "War of the Worlds," for the Blood Bank, Civilian Defense Council and the Board of Education. . . . Paramount exchange's traveling auditor, Alan Brown, left here for Portland. . . . The Roxie, St. Helena, has changed ownership from Caro-line Mosher to John F. Aquila.

TORONTO

MGM and Loew's co-operated to have special invitational screening of "Kiss Me, Kate." Film was shown in 2-D. . . . In preparation for the hazards of winter, the Toronto Film Board of Trade announced establishment of 13 emergency distribution centres around Ontario where theatres hold spare show prints in readiness so that performances will not be missed because of weather conditions. Ten film distributors are co-operating. . . . Not alone known for his work in industry organizations, but also for his untiring efforts as a municipal head, A. J. Mason has retired as mayor of Springhill, N. S. He has been mayor for the past 11 years. . . . Albert McNamara has been appointed manager of the Yarmouth, Nova Scotia. . . . Maurice Ellman has joined the head office of the B and L circuit in Saint John, N. B. He formerly operated the Maritime Poster Exchange. . . . Winners of the 14th Annual Motion Picture Digest Showmanship Contest were Frank Colemc, manager, Palace, Timmins; Paul Turnbull, manager, Granada, Hamilton and Jim McDonough, manager, Tivoli, Hamilton.

VANCOUVER

Beverly Scott, of the Plaza floor staff, was married to Scott Brown of Vancouver, Nov. 7. . . . At the Capitol "The Robe" smashed all boxoffice records. . . . George Gerrard, veteran projectionist and member of Famous Players 25-year club, retired from show business to live in California. . . . The wife of Doug Hadden, assistant at the Strand, is recovering from surgery at St. Paul's Hospital. . . . Bob Foster, of the Orpheum staff, is recuperating at home after a spell in hospital with heart trouble. . . . Jack Ellis, assistant manager at the Odeon-Plaza, has taken over as manager of the Royal, Moose Jaw, Saskatchewan. . . . John Hamill, formerly with the Orpheum, San Francisco, is a student manager at the Odeon-Vogue. . . . November 11, Remembrance Day, is a public holiday in British Columbia. . . . Len Johnson, president of B. C. Exhibitors Association, reports that the annual dinner and meeting will be held at Hotel Vancouver Nov. 30. . . . Howard Boothe, Audio B.C., manager is in Winnipeg representing the B. C. Automobile Association at the Federal convention.

WASHINGTON

The Ontario theatre held a world premiere of "Flight Nurse," Republic picture. Joan Leslie, Richard Simons and other celebrities were present for the gala occasion. . . . Marshall Coyne and Clark Davis turned in the most money for the Variety Club Welfare Awards Drive during the month of October, and will share a case of bourbon awarded as a prize by Barker Eddie Talbert. In the Women's group, Mrs. Mary Lewis, of Mrs. Frank M. Boucher's committee, will receive a 52-piece set of silverware, courtesy of Barker I. Shah. Mrs. Jack Fruchtmann, a close runner-up, will receive a \$25.00 bond. . . . The Variety Club will hold a general membership meeting November 16. . . . The Motion Picture and Television Council was to hold its meeting on Friday. . . . Bernheimer's Jesse theatre has embarked on an art policy. . . . The Variety Club of Washington will cooperate with the Marine Corps in the collection of "Toys for Tots."

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"What the Picture did for me"

Columbia

INVASION U. S. A.: Gerald Mohr, Peggie Castle—When you warn them in advance in a small town that you're going to "scare the pants off of them," you usually do just that and they shun you. Business dropped below average. The stark realism of this little offering scared a lot of folks out of their seats and they walked. Those who toughed it out were well rewarded in the end and changed their opinions of the show. It is startlingly real and should be witnessed by everyone in the country. Doubled with "Voo-Doo Tiger." Played Friday, Saturday, October 9, 10.—Bob Walker, Uintah Theatre, Fruita, Colo.

MARRYING KIND, THE: Judy Holliday, Aldo Ray—When you put two people with rasping voices like these on the same bill, it caused remarks from my patrons which made me believe there's not much use worrying about new-fangled sound systems. People usually don't go out of the way to look me up to pan a feature, but it seemed everyone did on this. I had to admit I didn't like it when I saw it, hence the late playdate. Bank Night made business slightly above average, but lost the bank. Played Wednesday, Thursday, October 7, 8.—Bob Walker, Uintah Theatre, Fruita, Colo.

VOO-DOO TIGER: Johnny Weissmuller, Jean Bryon—This series is usually sure-fire, but trailer of "Invasion U. S. A." scared too many away from the combination, and then this seemed weaker than most, so it seemed to add less than its share to the program. Played Friday, Saturday, October 9, 10.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

BAND WAGON, THE: Fred Astaire, Cyd Charisse—Different trade magazines called this a worthy successor to "An American in Paris." According to our business and audience reaction, this latest M-G-M musical is one of Leo's poorest efforts. The picture is over-long, full of people hollering at each other and just boring sequences. About the last 20 minutes of the picture things start to pick up a little, but up until then, it's nothing. Business just fair. You can do without this one. Played Saturday, Sunday, Monday, Tuesday, October 17, 18, 19, 20.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

BIG LEAGUER: Edward G. Robinson, Vera-Ellen—For double feature situations, this will be a good program picture. I played it just prior to the World Series and it came up with a little below average gross. The picture is about the New York Giants' training camp in Florida for the young players who hope to get on one of the Giants' farm teams. Edward G. Robinson is the farm camp training manager and gives a fair performance. If you play double feature, this will be O. K. Played Wednesday, Thursday, September 16, 17.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Paramount

CADDY, THE: Dean Martin, Jerry Lewis, Donna Reed—This is a good Martin & Lewis picture and it drew very well. The competitive theatre was playing "From Here to Eternity" against this, and it didn't hurt business too much. Martin & Lewis don't give out with too much slapstick comedy and the story is better than in some of their previous releases. The songs are good, especially the one titled "That's Amore," which is getting up there on the hit tunes list. Don't worry about this one. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, October 8, 9, 10, 11, 12, 13.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

CADDY, THE: Dean Martin, Jerry Lewis, Donna Reed—A very good Martin & Lewis comedy, but the folks don't come to see them as they used to.

... the original exhibitors' reports department, established October 14, 1936. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Played Tuesday, Wednesday, Thursday, October 20, 21, 22.—Dick Smith, Albany Theatre, Albany, Ind.

DENVER & RIO GRANDE: Edmund O'Brien, Sterling Hayden—We did below average on this one, but don't think it's any fault of the picture, as the coloring is good and there is plenty of action and a good plot. Very small town, rural patronage. Played on Saturday and Sunday. J. R. Snavely, Leith Opera House, Leith, N. Dak.

Bancroft—Played this to coincide with the World Series, but that didn't help much. For some reason or other, they just didn't turn out to see this, although the picture is good. Dan Dailey has a rather small voice and it didn't give him a chance to perform as did Dizzy Dean in "The Pride of St. Louis." If your fans like baseball, then you might come out all right. Otherwise don't give it too much playing time. Played Sunday, Monday, Tuesday, Wednesday, October 4, 5, 6, 7.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

RKO Radio

BEWARE, MY LOVELY: Ida Lupino, Robert Ryan—Can't say much for this one, sorry I ever bought it. Not even an average picture. People here don't go for this kind of picture where action stays in one place. Played to a below average crowd both nights. Played Thursday, Friday, October 15, 16.—James Hardy, Shoals Theatre, Shoals, Ind.

FORT APACHE: John Wayne, Henry Fonda—Good picture. Played this reissue early but did below average business. Played on Sunday and Monday. J. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

SEA DEVILS: Yvonne De Carlo, Rock Hudson—Here is a fair sea picture with a good cast and lots of good sea and beach scenery in Technicolor, but the story is not so good and they won't come to a sea picture here anymore. B. O. below average. Weather cool. Played Tuesday, Wednesday, October 20, 21.—Charles Reynolds, Marco Theatre, Waterford, Calif.

SWORD AND THE ROSE: Richard Todd, Glynis Johns—This picture really took a nose dive in this situation, perhaps because of the title and the fact that both of the stars are British and not too well known in this area. The picture is fair entertainment but lacks action to keep the patrons' attention. I even lack the new Walt Disney Tru-Life Adventure, "Prowlers of the Everglades," to bolster the program, but it didn't help too much. Be careful of this one. Played Sunday, Monday, Tuesday, Wednesday, September 6, 7, 8, 9.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Twentieth Century-Fox

CITY OF BADMEN: Jeanne Crain, Dale Robertson—Rough type of western, but they seem to draw better than anything else. Played Friday, Saturday, October 23, 24.—Dick Smith, Albany Theatre, Albany, Ind.

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—Excellent production, but very poor receipts. Lost money on this. Played on Tuesday and Wednesday. J. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

DIPLOMATIC COURIER: Tryone Power, Patricia Neal—Below average box office on this. Played on Sunday and Monday. J. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—This type of picture does well in some places, but it is a little less than useless to run them in this small town. The people just don't come. Played Tuesday, Wednesday, Thursday, October 27, 28, 29.—Dick Smith, Albany Theatre, Albany, Ind.

KID FROM LEFT FIELD, THE: Dan Dailey, Anne

United Artists

RETURN TO PARADISE: Gary Cooper, Roberta Haynes—Gary Cooper won an Oscar for "High Noon," but he certainly picked a bad role in this picture. It is a different kind of screen venture for him, and because there isn't too much action in it, Mr. Cooper had to speak a little more than he usually does. I didn't have any complaints about the picture, and business was just average. It was filmed entirely in the South Seas, and the Technicolor is very good. Don't let the Gary Cooper name fool you. Played Friday, Saturday, Sunday, Monday, Tuesday, September 18, 19, 20, 21, 22.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WHEN I GROW UP: Bobby Driscoll, Robert Preston—The only thing this lacked was color. If your situation calls for a family picture, this one is good. Made some money on this, as we just got out of a nine day rain and snow slump and everyone wanted to get out. Very small town, rural patronage. Played on Saturday and Sunday. J. R. Snavely, Leith Opera House, Leith, N. Dak.

Universal

ALL-AMERICAN: Tony Curtis, Lori Nelson—A very good small town picture. Did about our present-day average for Sunday and Monday. Played Sunday, Monday, October 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

IT HAPPENS EVERY THURSDAY: Loretta Young, John Forsythe—Fair mid-week comedy which did average business. Everyone pleased. Small town and rural patronage. Played Wednesday, September 23.—B. F. Sautter, Rex Theatre, Townsend, Mont.

Warner Bros.

ISLAND IN THE SKY: John Wayne, Lloyd Nolan—in my estimation, this was 109 minutes of the most boring entertainment I have seen in quite some time. Fortunately, it had the John Wayne name to draw them in and the box office receipts were above average. The story was feasible, but they could have cut the running time down and speeded up the action. Of course, this is just my opinion, and it isn't important as long as the picture draws. However, I don't think your patrons will walk out commenting favorably. Played Sunday, Monday, Tuesday, September 27, 28, 29.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

STOP, YOU'RE KILLING ME: Broderick Crawford, Claire Trevor—You can't go wrong on this one. This picture has a different comedy angle from any I've seen. Comments were good from all those who saw it. Put it on any mid-week billing. Played to average business both nights. Played Tuesday, Wednesday, October 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

Daff Opens 2nd AMPA "School"

The world market, its importance and the methods and objectives in cultivating it, was delineated last week by Alfred E. Daff, executive vice-president of Universal at the opening session of this year's Associated Motion Picture Advertisers Showmanship School, in New York, last Thursday night.

Mr. Daff pointed out that the foreign market accounts for 39 per cent of the industry's income; that inasmuch as anti-American policies sometimes prevent dollars from being brought back, advertising campaigns devised here should have them in mind, and also basic cultural differences; that the mood of the industry here often is followed abroad and hence industry leaders should be wary of pessimism; that advertising staffs should be instructed in industry matters and policy; and that there should be pride of craftsmanship and faith in the industry's future. Mr. Daff also asked for realization there is no common denominator; sectional differences should be observed and cultivated.

AMPA held a luncheon "sneak preview" Thursday of the fall motion picture issue of the New York "Sunday News Roto-gravure Magazine." Invited guests and speakers were executives and the film critic of that newspaper. On display were procedures of handling pictorial news.

De Rochemont Staff Meets On "Luther"

Selling of "Martin Luther" occupied a full day of discussion recently, in New York, by the staff of the Louis de Rochemont organization. Some of the speakers were Mr. de Rochemont; F. Borden Mace, president of the Louis de Rochemont Associates; Henry Endress, associate producer of the picture and executive secretary of Lutheran Church Productions; Cresson E. Smith, general sales manager of the Associates; Irving Drutman, publicity director; and Joseph Gould, handling advertising and promotion. Mr. Smith said that to November 4, in 170 engagements, 1,500,000 persons had seen the film.

Bookers Plan Theatre Party

The Motion Picture Bookers Club of New York has arranged a theatre party for Tuesday, March 9. Tickets have been obtained for "The Caine Mutiny" at the Plymouth theatre. Al Blumberg of Warner Brothers is chairman.

Open Texas Drive-in

The Panther Drive-In theatre, Lufkin, Texas, was officially opened last week by Phil Isley and executives of the Phil Isley Theatres along with the Mayor and other civic dignitaries. The 650-car unit is managed by Harold Johnson.

Ohio Supreme Court Upholds Columbus Anti-Bingo Law

COLUMBUS: The Ohio Supreme Court has struck a paralyzing blow at Bingo games and other lotteries, whether operated for charity or for the operator's own profit. Upholding a Columbus Municipal Court conviction of Mrs. Clarissa Barr of Columbus, the State Supreme Court apparently knocked the props from under the Kane Act, which attempts to legalize charity Bingo and other charity gambling schemes. Mrs. Barr was arrested on a charge of illegal possession of Keno slips and prosecuted under the Columbus anti-Bingo ordinance. The Supreme Court held that the General Assembly is "without power to legalize, either directly or indirectly, lotteries and the sale of lottery tickets for any purpose." After an appellate court set aside the original conviction, the city of Columbus appealed the case to the Ohio Supreme Court.

Deal Set on Color Tube

CINCINNATI: The first licensing agreement to produce the Chromatron tri-color TV tube developed by Chromatic Television Laboratories, Inc., has gone to Crosley's radio and television division, Avco Manufacturing Corp. Chromatic Laboratories is an affiliate of Paramount Pictures.

Leonard F. Cramer, Avco vice-president, announced that a licensing agreement had been signed with Richard Hodgson, president of Chromatic Television Laboratories, Inc. Mr. Cramer, in making the announcement, stated that "we have been working closely with Dr. Lawrence and Chromatic's staff so that when color television becomes a household reality we will be the first to offer the most advanced and compatible color reproduction."

Barney Balaban, Paramount Pictures president, in a letter to the president of Avco, Victor Emanuel, welcomed the association.

CBS Three-Quarter Earnings, Sales Reach Record High

The Columbia Broadcasting System had the highest sales and earnings in its history for the nine-month period ended September 30, 1953, William S. Paley, chairman of the board, announced in New York last week. Sales for the period totaled \$223,109,649, representing a 28 per cent increase over the corresponding period in 1952. Earnings before taxes amounted to \$14,961,343, a 58 per cent increase over the year before. Net profit after taxes was \$5,661,343, an increase of 49 per cent over the 1952 figure. Earnings per share in the 1953 period were \$2.42, compared with \$1.63 in the first nine months of 1952. The board has declared a dividend of 40 cents a share and a special dividend of 25 cents a share, on its Class A and Class B stock, both payable December 4, 1953, to stock of record November 20, 1953.

GPE Sales, Net Show Big Gains

General Precision Equipment Corporation and subsidiaries report gains of 30 per cent and 75 per cent, respectively, in sales for the three months and nine months ended September 30, 1953, over the similar periods of 1952, on which increases of 53 per cent and 156 per cent, respectively, were registered in net earnings for the same periods.

Consolidated net sales for the three months ended September 30, 1953, totaled \$21,391,405 compared with \$16,416,947 for the three months ended September 30, 1952. Consolidated net income for the September 1953 quarter amounted to \$814,763, equal after preferred dividends, to \$1.24 per share on 649,087 outstanding shares of common stock. For the corresponding period of 1952, consolidated net income amounted to \$529,321, or 80 cents per common share, after preferred dividends, based on 646,087 common shares then outstanding.

For the nine months ended September 30, 1953, consolidated net sales totaled \$62,493,972 compared with \$35,633,521 in the first nine months of 1952. Consolidated net earnings for the first nine months of 1953 amounted to \$2,283,830, or \$3.46 per share, as compared with \$890,433, or \$1.34 per share, for the nine months ended September 30, 1952.

Variety International Honors Jane Froman and Dr. Waksman

Jane Froman, popular entertainer, and Dr. Selman A. Waksman, director of Rutgers University's Institute of Microbiology, will be guests of honor November 21 at a dinner at the Statler Hotel, Washington, D. C., on the occasion of the Variety Clubs International Humanitarian Award presentation and Tent No. 11's annual dinner dance. The banquet will climax the annual two-day mid-year meeting of Variety International. Miss Froman will be presented with a plaque naming her Tent 11's 1953 show business personality of the year, while Dr. Waksman will receive the Humanitarian Award in recognition of his work in science and medicine.

Hal Wallis' "Cease Fire" To Have New York Opening

"Cease Fire," filmed in 3-D under Korean battle conditions, and produced for Paramount release by Hal Wallis, will open at the Criterion, on Broadway, New York, November 23. The opening will have unusual promotion and the aid of the military who cooperated in its making. It was directed by Owen Crump, an Army Signal Corps major in World War II. Its technical adviser was Major Raymond Harvey, who is a holder of the Congressional Medal of Honor.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

AMPA Starts Another School of Showmanship

"AMPA GOES TO SCHOOL" was the interesting top-line comment in MOTION PICTURE DAILY, reporting the start of another series of twelve lectures on showmanship, conducted by the Associated Motion Picture Advertisers, in the second year of this famous school for theatre managers. And the comment was most pertinent, since the opening address by Alfred E. Daff, executive vice-president of Universal Pictures, was as interesting and valuable to AMPA members as to managers.

Lige Brien, president of AMPA, presided at the opening session at the Hotel Astor, before turning the gavel over to Maurice Bergman, who will be moderator for the current series. In this respect, AMPA is fortunate, for the successful operation of the school, like all successful operations, requires a dynamo of energy. Last year's school was highly successful under the direction and leadership of Harry McWilliams, and with a new slate of AMPA officers, it is good to see Lige Brien, Quigley Grand Award winner and special events director for United Artists, in charge, with Maurice Bergman as "the professor"—it was a stroke of sheer genius for Maurice to occupy this chair.

Theatre managers and theatre owners in the metropolitan area are lucky to have access to this management school, on such easy terms and for such high purposes. It is made convenient for theatre employees to attend school sessions, starting at 6 p.m. and completed by 8 o'clock, without interference with their routine. The cost is low, \$15 for the course of twelve lectures, and circuit executives, lead by the example set by Walter Reade, Jr., have sparked the plan of sending their most promising men to obtain this professional training.

Mr. Daff made ten points for showmen to remember. He said, "It is your business to understand your job, and to make it respected in the community. To advertise intelligently, you must learn to think. The publicity man of today can be the producer of tomorrow. The selling of pictures should

AWARD INCENTIVES

This week, we are particularly interested in the start of the AMPA School, reported here and in the news pages of the Herald, and also in the growing interest in MGM's "Lucky 7" Contest, under the direction of Howard Dietz and Oscar Doob, to stimulate showmanship in early runs, as demonstration and proof of the value of professional handling of new pictures.

For twenty years, the Quigley Awards have stood as the largest, oldest and most respected competition for incentive awards for showmanship. We can afford to encourage every means and method for the increase of showmen's skills, at the point of sale. We are sitting as a judge in Metro's contest—and we recognize, and applaud, the good work displayed by many Round Table members.

Now, for the AMPA School, we offer one idea, as a suggestion to solidify the results attained in this year's course of twelve lectures. We think there could be an extra Quigley Award next spring, for the student in this year's classes, who prepares the best student notebook of the lectures he has heard and the lessons he has learned. It would be a good report on the school as a whole, and the competition to provide such a notebook would urge all enrolled students to qualify as contenders. The idea is on the table, for the interest and approval of those who are interested.

be tempered by a sense of public relations. Everyone entrusted with the job of selling should be instructed in industry policy. No one in this business lives for himself alone. There should be frequent clinics to inject new ideas and enthusiasm. There should be a training school to test aptitudes. There should be a pride of craftsmanship and more faith in our future."

BOB WILE, executive secretary of Independent Theatre Owners of Ohio, offers the suggestion in a current bulletin that exhibitors should be entitled to a 50c reduction in the cost of newsreel rentals, since the producers are now saving \$3 per reel, with the elimination of the State's censorship fee. He says that sworn testimony proved that the average total revenue from a newsreel print was \$24, and at that figure, each print can have an average of no more than three engagements. Therefore, with this \$3 saving, exhibitors should be entitled to half.

It's all in the point of view, but with some practicality and simple arithmetic, you might reach a different conclusion. If the average newsreel print earns only \$24, and has only three bookings, then it doesn't pay for itself, much less for negative cost and distribution. A 900-foot newsreel, with shipping can and label, will cost half as much as the print can earn. Obviously, newsreel sources are operating at a loss in Ohio, and there is no reason why they should do so. The newsreels are having a tough struggle against television, but theatre owners should be sufficiently well informed, and interested, to safeguard their own business.

CHARLIE JONES, who did the town with us on his way to Boston, says he is going to try two Round Table stunts at his Dawn theatre, in Elma, Iowa. One is the "Darby & Joan" matinee, in midweek, for old folks, which is so popular in England. All there is to it is to book an adult picture, keep the kids out from underfoot, make the folks feel at home who seldom have any place to go but home, and issue two-for-one tickets for couples past 65.

And also, he's going to launch his version of the Round Table's Foster Parents' Plan for children's matinees, starting with his playdates for "Little Boy Lost" in December. Charlie has five youngsters of his own, so any Foster Parents' Plan is something extra in his life.

—Walter Brooks



"SABRE JET"—United Artists' new picture of the Korean jet hero pilots—premiered at the Criterion theatre on Broadway, with a flourish of military and air services. Above, a flash of feminine pulchritude adds to drawing power of a float in front of the theatre; at right, the First Air Force color guard and 68-piece brass band led the parade at the opening. In the far corner at upper right, Sam Gilman, manager of Loew's State theatre, Syracuse, shows you how to get television publicity in an interview, with a standee for background, for "Torch Song."



For Instance—and For Exploitation

Three very different theatre front operations prove a point—opposite, the Normandie theatre on 57th Street, in New York, serves coffee on the sidewalk for the opening of "Little Fugitive." Below, Ervin Clumb shows the downtown treatment of his uptown Riverside theatre in Milwaukee, for "Mogambo"—and at right below, Earl Hallford, our other twin with Martin theatres, Georgia, shows his front display at the Crisp theatre, as city manager in Cordele, Ga. Lively stuff, in small situations and Earl says the thirty-foot banners are his best-sellers.



Middle Category Gives Greatest Support for "Lucky 7" Contest

Towns From 10,000 to 100,000 Population Turn In the Most Entries

Three times now, we've been a judge in Metro's "Lucky 7" Contest—for "Mogambo"—"Torch Song" and "Take the High Ground." Entries are more numerous and improving in quality, to show that there is new and greater interest, as a result of the incentives offered. We are glad to see the same contenders trying again—for better luck next time. We reviewed a group of entries from small situations in a recent Round Table meeting, and now we'll run through a similar group, taken from the middle category, which covers locations of from 10,000 to 100,000 population.

Many Old Friends Are Contenders

Again, we note a lot of old, familiar names and places. For instance, there is Herman Stahl, owner-manager of the Drake theatre, Oil City, Pa. Herm is an exhibitor leader, and what he does sets a good example for all of Western Pennsylvania. His town of 20,000 population is typical of many small cities. May F. Quirk, manager of the Victoria theatre, Mt. Carmel, is another Pennsylvanian—and we know that when she wins honors in competition, it is an event in her town, and the local newspaper and business clubs give her the big hand she deserves for her showmanship. And we see Max Cooper and several Skouras managers from the New York area, and Tony Masella, and various Loew's managers from out of town, represented in this cross section of the judging.

And Many Circuits Are Represented

Jules Curley, manager of the Haven theatre, Olean, N. Y., had a good entry on "Torch Song"—in which he itemized an extensive campaign in his town of 22,884 people. He stressed "Crawford in Technicolor for the first time," the emotional impact, and Joan in costumes that would intrigue the men. Dan Gilhula, manager of Shea's theatre, Jamestown, N. Y., was another who laid it on the line, for what it would cost to sell the picture in his town of 43,354 population, including both radio and TV, in addition to newspaper and poster advertising. Wendell Jones, manager of the Lee theatre, Bristol, Va., planned a campaign which would cost \$92 with strong support for newspaper, outdoor posters (two 24-sheets) and \$30 for radio advertising included in the total. The Lawton theatre, Lawton, Okla., with no manager's name attached, estimated a \$2,000 gross business with an advertising budget of \$100, which is 5% and includes National Screen's standing order.

MORE WINNERS

After weighing close to 100 proposed campaigns, as finalists in MGM's "Lucky 7" Contest on "Take the High Ground," the judges have announced the following winners: In the category of over 100,000 population, William Haver, manager of the Paramount theatre, Des Moines, will receive \$500 as his personal award, and MGM will pay the costs of his campaign.

In the 10,000 to 100,000 population bracket, the winner was Lou Hart, manager of Schine's Avon theatre, Watertown, N. Y. He will get a \$250 prize, and MGM will defray the costs of his campaign. In towns of less than 10,000 population, the judges awarded top honors to Wayne Berkley, manager of the Richland theatre, Richland Center, Wisconsin, who receives \$100 personally, while MGM pays the costs which he estimated. (It should be understood that these are proposals for campaigns, and therefore, this is not a judging of completed campaigns.)

In the second contest of this "Lucky 7" series, for "Torch Song"—the winner in top-bracket cities of over 100,000 population, was Paul Townsend, advertising manager for the Midwest theatre, Oklahoma City, who got \$500 and his costs. In the middle category, Arnold Gould, manager of the Capitol theatre, Jefferson City, Mo., received \$250 and costs; and in the small situations, under 10,000 population, Jesse L. Marlowe, manager of the Van Croix theatre, Melbourne, Florida, won \$100 and campaign costs. In this judging, Jack Foxe, advertising and publicity director for Loew's Columbia theatre in Washington, D. C., was given a special award.

The next judging, coming up soon, will be the fourth in the series of seven, and will cover the pre-selling and exploitation of "All the Brothers Were Valiant" in the three categories.

Lou Hart, manager of the Avon theatre, Watertown, N. Y., and Jack Mitchell, manager of the Auburn theatre, Auburn, N. Y., were two Schine situations in this group, and C. A. Baur, manager of the Roxy theatre, Bremerton, Wash., filed a campaign in which he shows his skill at newspaper layouts, with Joan giving him the right opportunities. Bill Trambakis, manager of Loew's Regent, Harrisburg, and Joe Boyle, manager of Loew's Poli, Norwich, Conn., were two whose handiwork is familiar in these meetings. "A short introduction to Battle Creek" prefacing the campaign which F. A. Nichols, manager of the Bijou, entered, and it serves to make clear the manner in which he handles his local situation in the Michigan city of 48,666 population.

Not so many from the deep South in this collection—but we note an unsigned campaign from the Matanzas theatre, St. Augustine, Fla., and one from Whitney Lindsey, manager of the Polk theatre, Lakeland, Fla., both competently designed to obtain better business for better pictures. Fred L. Rumph, manager of the Colonial theatre, Florence, S. C., offers a brief outline, in which he proposes to spend \$191 in his town of 31,000 population. From the West Coast, Lee R. Hess, manager of the Fox theatre, Hanford, California, with 10,028 population, just gets into this category, and John P. Brunette, manager of the Studio theatre, San Jose, who is a good Round Table contributor, proposes a total campaign that is intended to obtain a maximum run in his special-type theatre. Leonard Klafta, manager of the Paramount theatre, Kankakee, Ill., builds his selling approach around a record tieup and contest, with MGM records and a local music shop as the sponsor.

We were impressed, in viewing the campaigns for "Take the High Ground," by the number of managers who said they had service records and understood the idea in this picture, with some feeling for the factual story of the training camps. And by the same token, there are 10,000,000 service men in the potential audience, and a draft call of 27,000 per month, coming up, to support this and other film stories with military background.

—W. B.

And, just in case you are reading this page and you are not a Round Table member (which is not likely) send in the coupon below:

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees

Campaign Catalog

"THE ROBE" DOES QUADRUPLE BUSINESS IN EARLY RUNS

"Even the pressbook for "The Robe" is in CinemaScope—wide and handsome, and crowded with things that will interest and inform good showmen. The picture is playing to four times normal grosses in the first runs, and everybody that expects the picture on schedule should study the pressbook and the performance in the nearest key city, as a guide for future action. Naturally, since CinemaScope is the newest advance in motion picture techniques, it is of primary importance, and for your confidential information—"How to Marry a Millionaire"—the second CinemaScope release from 20th Century-Fox, is one of the most entertaining films we've ever seen. It's completely new and different in screen values.

Plenty of Posters

There are two 24-sheets for "The Robe"—one block letter, and one pictorial—and the pictorial is made for expansive use, as art material for special marquee and lobby display. The series of block posters, running through 6-sheet, 3-sheet and 1-sheet, are in "Day-Glo" luminous ink, and can be seen at night from a distance. The company has given you extra help in selling an extra picture. Door panels to match pictorial art posters have been supplied. There is a special jumbo herald which sells the attraction in circus style.

Newspaper ad mats are extensive and extravagant, and it is obvious that these were created for first-run situations, for most of them are too large, although there are smaller ad mats in the Block or reverse-cut styles. Maybe there will be supplementary pressbook pages with more teaser ads and small ads for small theatres. There is no economy mat, and that should follow later, in due course.

Pages of Publicity

There are six pages of publicity mats and stories, and this is especially good when you have something as easy to sell in the public interest as the new dimensions in motion pictures. All of the big magazines and newspapers have given large space to their own stories of CinemaScope and "The Robe"—



AND HERE IS HOW TO SELL IT! The publicity picture above is a artist's conception of the new CinemaScope screen, and how it looks to an audience, engulfed by the process. Liberties have been taken with this pictorial impression, but it takes exaggeration to sell something so new and unusual. P. T. Barnum would approve of this illustration—and you can find it in your pressbook, Mat. No. 4B.

you can sit down with a pressbook and work up your own speech for a Rotary Club, telling them the how and why of the new process, which intrigues every movie-goer. The press, for once, has been very kind to CinemaScope, for the public is really pleased with the scope and size of the new screen.

A full-scale television campaign and three radio campaigns are covered in pressbook discussion and suggestion, and if you have the picture coming up, you should follow these blueprints, for it will get you generous returns. Remember, "The Robe" multiplies the business at the box office by four, because the public is that much more inclined to want-to-see, than has been their usual inclination. News and interviews may be planted to obtain a maximum of free publicity. The story of "The Robe" and how it was written makes material in itself for a

good interview or by-line story in your local paper. 20th Century-Fox have two kinds of souvenir books, both in full color and both good, which can be given to opinion-makers in advance. The best of the two issues is Al Greenstone's souvenir book on the Dean Cornwall paintings, which toured the country as one of the Fox promotions in advance, but don't seem to be mentioned in the pressbook. Many will consider these paintings as distinguished as the original novel.

One thing we want to say, here, and frequently, in the future. CinemaScope looks as good, and is as impressive, in small theatres as it is in the largest theatres in the land. We have just seen "How to Marry a Millionaire" in a projection room which seats about 200, and the picture is as good or better than it is in a house that seats 5,000. So, what are you waiting for?—W. B.

Pre-Selling Is Pre-Sold

We have before us the prize-winning campaign undertaken by Lou Hart, manager of Schine's Avon theatre, Watertown, N. Y., on "Take the High Ground"—which secured for him a cash award of \$250 in the middle category of towns of 10,000 to 100,000 population, and wherein MGM paid for his campaign in full, as announced in this issue. We cite the way in which this excellent campaign was worked out, taking advantage of everything in sight or mind, to make the picture successful.

Training Camp Town

Watertown is the location of Camp Drum, and since this is a training camp story, front page news was made of the quick booking. Lou had seven days in which to prepare for a seven-day run, and he spent quite a generous advertising budget, to break attendance records. It was a fast job, and a good one. Camp Drum trains more than 70,000 troops a year, and what happens with regard to the camp is big news in Watertown. The Mayor of Watertown was agreeable to several kinds of official tieups, including letters of invitation to a preview, sent out over his signature, from City Hall. The sign-painters and lobby artists worked overtime to get up a display equal to the occasion.

Since October 12th was a Canadian holiday, a delegation of Canadian Army men came over the border and put on a drill in front of the theatre. Local Korean veterans were honored on stage and the entire program was solidified with a formal dinner to distinguished guests and appropriate radio coverage. The party for Korean vets became city-wide, with public applause. All kinds of local patriotic and business organizations took part. The military camp furnished much paraphernalia for display purposes, and the Army Recruiting Service and other official groups, lent their support. The Mayor issued a special proclamation; the Postmaster's brother-in-law was discovered to be the officer in charge of enlisted men at Fort Bliss who took part in the production of the film, and other local tieups seemed to develop like wildfire.

Over the Border

The best window display space in town was used, and the Mayor permitted street stunts that he explained were "border-line" but would be allowed on this special occasion. Newspaper advertising took advantage of another opportunity to sell the theatre's new wide screen in its first use in Watertown. Both local and Canadian radio stations, in the area, cooperated with contests on the air. Dore Schary couldn't cope, but he sent a wire. It was the judges' first chance to measure a proposal against a completed campaign on the same grounds—and it was a pleasure to give the award in this instance to Lou Hart, who qualifies as a district manager for Schine theatres in his northern corner of New York State.

'WALKING MY BABY' WALKING RIGHT IN



"Walking My Baby Back Home"—Universal-International's large scale Technicolor musical with Donald O'Connor and Janet Leigh, which will be the company's Christmas picture in release is backed with one of the most intensive pre-selling campaigns in recent years, according to David A. Lipton, vice-president in charge of advertising, publicity and exploitation.

Color ads have been placed in eleven national magazines and three major Sunday newspaper supplements with a combined readership of one hundred million. Already launched is the national tieup with the Penobscot Shoe Company, illustrated above, which was kicked off with a full-page ad in the October issue of Seventeen magazine, and follows through to the local level, with cooperative advertising and contests in connection with playdates, in line with Dave Lipton's established policy. Penobscot will provide their dealers with comprehensive promotional kits as well as window and counter display material. Local theatres will participate in these benefits.

Also underway is a tieup with the Forest City Manufacturing Co., of St. Louis, revolving around women's dresses adapted from Miss Leigh's costumes in the picture. The manufacturer has scheduled two-page spreads in national magazines in addition to the company's advertising schedule. Another, similar tieup is with Westbrook Clothes for Donald O'Connor suits, also to be concentrated at the local level. And as if in sequence, another tieup with Biltrite Baby Carriage Company, for what comes naturally from such romantic and human possibilities. This company will sponsor "Beautiful Baby" contests which are about as sure-fire picture promotion as you can find in any community.

Decca Records have a new recording of the title song, with "Honeysuckle Rose," and is setting special promotion tieins with the film's release. This will include display material at the point of sale. Also set is a tieup with Spring Mills centering around "Miss Universe" beauties under contract to U-I and crediting the current picture.

Universal's augmented staff of exploitation men in the field will start immediately to promote the picture, with Amike Vogel on the job in Denver and San Francisco; Jack Matlack in Portland, Ore.; Julian Bowes in Dallas and the Southwest; Ben Hill in Atlanta and the South; Ben Katz and Ed Boran in Chicago and the Midwest; John McGrail in Boston and New England, and Dave Poland in Washington and Baltimore. Robert Ungerfield, Maurice "Bucky" Harris, Ed Aaronoff, William Gandal, Tom Dowd, and others of the Universal field crew, have not yet been assigned to territories.

Fifteen-Cartoon Show

It was a very successful 15-cartoon show that Hal King, manager of Schine's Riverside theatre, Buffalo, put on, practically without cost, with the cooperation of local papers who gave the show front-page notice.



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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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J. H. Lubin, Loew Theatres Veteran, Dies at 79

Jacob H. Lubin, 79, general vaudeville booking manager for Loew's Theatres for many years, died November 8 at his home in New York after a lengthy illness. Mr. Lubin started his career in show business as manager of Miner's Eighth Avenue Theatre in New York, and in 1909 joined Loew's as assistant to Joseph M. Schenck in the vaudeville booking office. He later became general vaudeville booking manager of the Loew circuit.

During his tenure with Loew's Theatres, Mr. Lubin discovered and booked many of the greats of the vaudeville world and booked all the acts for Loew's State Theatre, as well as the other Loew houses, until his retirement in 1935.

Surviving are his daughter, Mrs. Marvin H. Schenck of Los Angeles, wife of a vice-president of Loew's, Inc., and a sister, Mrs. Fannie Glicksman of New York.

Louis Epstein

Louis Epstein, a veteran of the early days in the industry and for 40 years a partner in the Epstein Amusement Company, Omaha, died November 5 at that city. His firm once operated 10 suburban theatres.

BOOKS

"NEW SCREEN TECHNIQUES" — the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION, Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Available to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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THEATRES

FOR SALE—ONLY LOGAN COUNTY DRIVE-IN, Russellville, Ky., 300 speakers. SHELBY McCALLOM, Benton, Ky.

Legion Approves Two of Six New Productions

The National Legion of Decency this week reviewed six films, putting two in Class A, Section 2, morally unobjectionable for adults; three in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section 2 are "The Nebraskan" and "Queen of Sheba." In Class B are "Here Come the Girls" because of "suggestive costuming and situations," "Kiss Me Kate" because it "reflects the acceptability of divorce; suggestive costuming, song and dance," and "Man in Hiding" because it "reflects the acceptability of divorce." In Class C is "Times Gone By" because "this film consists of a group of episodes, several of which gravely offend Christian and traditional standards of morality and decency by reason of condonation of immoral actions, suggestive costuming and situations, and a sympathetic treatment of suicide."

Jose Del Amo

Jose Del Amo, 47, United Artists manager in Cuba, died suddenly November 4 in Havana. His widow and two daughters survive. Mr. Del Amo was with the company 25 years.

USED EQUIPMENT

S. O. S. MEANS SYMBOL OF SAVINGS! Holmes dual projection-sound complete, excellent \$495; DeVry rebuilt \$895. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR'S EXCLUSIVES! ASHCRAFT 65 AMP. lamphouses, 14" reflectors, excellent, \$395 pair; Simplex E-7 mechanisms, 6 months' guarantee, \$475 pair; Western Electric 206 Soundheads, rebuilt, complete, \$165 pair; Motograph Mirrophonic late Sound System, rebuilt, \$1295; 2-unit Simplex electric Ticket Register, rebuilt, \$119.50. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

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DEVRY'S AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfit from \$1595 (send for lists). Time deals arranged. In-car speakers w/4" cones \$15.50 pair w/junction box; underground cable \$65M. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Chesapeake Industries Sues National Screen Service

Alleging monopolistic practices and higher trailer prices than charged others, Chesapeake Industries last week sued National Screen Service in New York Federal Court. It asks triple damages for an amount unnamed. The alleged damages occurred during the years 1944 to 1951, when Chesapeake Industries controlled firms then operating. These were the now dissolved Producers Releasing Corp., Eagle Lion Films and Eagle Lion Classics. Chesapeake Industries also has a \$15,000,000 anti-trust suit pending in the same court, against Loew's and RKO circuits. It alleges these firms denied Eagle Lion Classics access to the New York market.

U.A. Will Release Everest Climb Color Feature

United Artists has acquired for release the filming in color of the 1953 conquest of Mount Everest by the British expedition. The compilation is by Countryman Films. Thomas Stobart was the photographer, assisted by George Lowe, both men being members of Sir John Hunt's team. Louis MacNeice, poet and author, wrote the commentary, and Meredith Edwards speaks it.

The Product Digest

The Man Between

U.A.—London Films—Suspense Drama

Carol Reed's reputation for turning out pictures of depth and adroitness remains intact with "The Man Between." A modern spy drama shot in the eastern and western sector of Berlin, each fragment of the picture is put together with a master's touch, like notes in a minuet.

In the lead are James Mason, who is used as a cat's paw by the Russian secret police in the matter of stemming the flow of refugees to the western sector, and Claire Bloom, a young lady who goes to Berlin to spend a short holiday with her brother and his German wife, Hildegarde Neff. Reed, who produced and directed, has surrounded the picture with an atmosphere of tension and expectancy that builds almost to a breaking point. The studies in faces and interesting settings that are the signature of Reed are all on hand for the added enjoyment of the viewer.

To reduce the screenplay by Harry Kurnitz to its bare essentials, it concerns the efforts of the Russian secret police to lure one Kastner (Ernst Schroeder) back into the eastern sector to mete out to him punishment for helping refugees escape. By way of offering up bait to Kastner, his colleague is kidnapped and brought into the Eastern sector. Unfortunately, however, a mistake is made, and instead of the intended Miss Neff being kidnapped Miss Bloom is.

Thereafter the story resolves itself into a relentless attempt by Mason, who met Miss Bloom earlier, to navigate her out of the sector. It becomes a chase as tense and exciting as any seen on the screen in a long time. Enhancing the story are the vivid background shots of the ruins and rubble of the city. Beneath the story, unobtruding, is a subtle portrayal of the human condition, man alone and in dereliction in the face of vast problems.

At the close of the picture's 100 racing minutes, Miss Bloom makes her escape, but Mason succumbs to the rifles of the Russian police.

As usual, Mason turns in a first rate performance as the man of an unsavory past who is barred from making moral amends by blackmail threats. Miss Bloom acts well and her fragile beauty always fascinates in this Carol Reed production. Throughout the picture there appears with touching effect a little boy cyclist, Dieter Krause, who serves as Mason's personal aide. It makes fresh and thoroughly satisfying fare for the general patron, with special appeals to the discriminating one.

Seen at the home office projection room. Reviewer's Rating: Excellent.—MANDEL HERSTMAN.

Release date, not set. Running time, 100 minutes. General audience classification.

Ivo.....James Mason
Susanne.....Claire Bloom
Bettina.....Hildegarde Neff
Geoffrey Toone, Aribert Waescher, Ernst Schroeder,
Dieter Krause, Hilde Sessak, Karl John

Easy to Love

MGM—Esther in Florida

(Color by Technicolor)

With Esther Williams in her natural element, with a bevy of bathing beauties, and with the natural and man-made attractions of Florida's fabulous Cypress Gardens as a background, the word for "Easy to Love" obviously is "easy on the eyes."

Photographed almost entirely in that man-made mecca for sun-bound tourists, the picture features the scenic and botanical attractions of Cypress Gardens and dwells at breath-taking length on the spectacular water carnivals which are a regular event at the place.

The slight story threading all this together concerns Van Johnson as Ray Lloyd, the close to real life young man who built and operates the Gardens, and Miss Williams as his star performer, who naturally enough is in love with Johnson but up until the end of the picture is unable to penetrate his cash register concentration on the attractions of the Gardens.

Also along for the ride and for marquee decoration is Tony Martin as a charming crooner adding competition to the love plot and an opportunity for some singable music, including especially "Look Out, I'm Romantic" and the Cole Porter title song, "Easy to Love."

Under the direction of Charles Walters the story moves somewhat jerkily with frequent pauses for scenery or water carnival shots but these obviously were its prime reason for being made. Projected on a wide screen (1.75 to 1) these include such impressive sequences as aerial shots of the wakes left by a troupe of water skiers, and Miss Williams swimming to music in a flower covered pool.

Production by Joe Pasternak is adequately polished but a good share of the technical credit must go to Ray June for the photography. The musical numbers were directed by Busby Berkeley.

Seen in a projection room. Reviewer's Rating: Very Good.—JAMES D. IVERS.

Release date, December 25, 1953. Running time, 96 minutes. PCA No. 16543. General audience classification.

Julie Hallerton.....Esther Williams
Ray Lloyd.....Van Johnson
Barry Gordon.....Tony Martin
John Bromfield, Edna Skinner, King Donovan, Paul Bryar, Carroll Baker, Eddie Oliver

Walking My Baby Back Home

Universal-International—Musical

(Color by Technicolor)

By any box office standards Universal-International's "Walking My Baby Back Home" is

sure to prove popular. The musical is in color by Technicolor, bursts with songs and production numbers, and has two pleasing personalities in the lead. They are Donald O'Connor, who at the age of 28 has behind him a background of more than a quarter of a century in the entertainment field, and Janet Leigh, twinkling charmer who shares the songs and dances with nimble O'Connor.

The story is put together in loose, haphazard fashion. Written by Don McGuire and Oscar Brodney, it sees O'Connor wanting to keep intact the band he formed while in World War II service. Vocalist Miss Leigh goes her musical way, however, and O'Connor his. Both have their struggles. By a stroke of luck, O'Connor is left a little money and organizes a big, happy family of a band that includes Miss Leigh. Unfortunately a hitch develops. O'Connor would come into a fortune provided he makes an operatic debut.

The decision that O'Connor has to make, whether to go the way of his heart's desire or take his fortune provides the film's element of conflict. Around this dilemma there attach several others. Of course it all ends in a great big happy song and dance.

Others in the cast include the comedy-providing Buddy Hackett, and "Scat Man" Crothers, who provides some fetching Dixieland jazz. To name but a few of the many songs, there are "The Glow Worm," "Hop on the Band Wagon," "Down in the South," and the title song.

Ted Richmond produced, with Leonard Goldstein as co-producer, and Lloyd Bacon directed.

Seen at a sneak preview at Loew's 72nd Street in New York, where it engaged the audience throughout. Reviewer's Rating: Very Good.—M. H.

Release date, December, 1953. Running time, 95 minutes. PCA No. 16553. General audience classification.

Jigger Millard.....Donald O'Connor
Chris Hall.....Janet Leigh
"Blimp" Edwards.....Buddy Hackett
Lori Nelson, "Scat Man" Crothers, Kathleen Lockhart, George Cleveland, John Hubbard, Norman Abbott, Phil Garris, Walter Kingsford, Sidney Miller

Stranger on the Prowl

United Artists—Two Fugitives Meet

Filmed in Italy, but entirely in English (no dubbing), "Stranger on the Prowl" starts out promisingly enough. It shows a vivid picture of life in present-day Italy and the poverty that many must endure. But when it gets to the heart of the story where a murderer and a little boy meet and become emotionally involved, it seems banal and awkward with an abundance of trite dialogue. Similar situations have been filmed before more adroitly.

Paul Muni returns to the American screen after an absence of many, many years and brings to the role of the murderer much of his famous power and fire. But his part is secondary to that of the little boy played by a remarkable child named Vittorio Manni seen here in

(Continued on following page)

(Continued from preceding page)

"Never Take No for an Answer." He gives the picture much of its tenderness and even some of the dialogue seems natural when he speaks it.

"Stranger on the Prowl" is actually a two-pronged story. First it tells of a homeless and rejected man who is looking for a new life anywhere. Secondly it's the tale of this little boy from an impoverished family who loses the milk money and then steals a quart of the precious stuff. The man, driven desperate by hunger, is forced accidentally to murder a woman. The two race for safety and find the same hiding place. The boy, Giacomo, knows nothing of Muni's crime and thinks the police are only after him. Together they flee and learn to like each other. The rest of the film tells of the tightening police net and the boy's discovery of Muni's crime. There is also a silly side-plot concerning an unprincipled girl who is dragged into the main proceedings apparently merely to add the feminine touch.

As a film which should have its greatest audience among the art house clientele, it hardly compares with some of the fine films made in Italy in recent years. But it does have Paul Muni, the talented boy and a number of powerful incidents graphically shown.

Audrea Forzano wrote and directed the film, while Noel Calef produced and did the original story.

Seen at the United Artists screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, Novem'er 2, 1953. Running time, 82 minutes. General audience classification.

The Man Paul Muni
Angela Joan Loring
Giacomo Vittorio Manunta
Luisa Rossi, Aldo Silvani, Arnold Foa, Alfred Varelli, Elena Manson, Fausta Mazzucchelli, Cesare Trapani, Enrico Glori, Franco Baldacci, Leon Lenoir, Linda Sini, Giuli Marchetti

Yesterday and Today

United Artists—Our Historic Industry

Although some may be inclined to pass this off as "just another collection" of old-time movies, there are important differences. Firstly, there is George Jessel, as master of ceremonies. Between the acts, so to speak, he's there, cigar in hand, and all the other mannerisms, behind his desk, chatty and informative.

His humor doesn't always take hold, directed to an audience larger and less sophisticated in toto than his after dinner or television fans; but it is humor, and good will, and it is all about the industry. In fact, that becomes the second difference. Written and narrated by Mr. Jessel, this is a sort of nostalgic glimpse back to the old, formative days of the industry, rather than a view of our times, as suggested by the title. It is, indeed, a piece of good will which exhibitors with an industry point of view, could book. Good customers are interested customers.

A third difference is that the scenes selected generally have not been in such collections previously. They are from French, Russian, Italian and British as well as American movies of the 1890s and early 1900s. Producer Abner J. Greshler and his film editor, Paul Weatherwax, are said to have looked through 150,000 feet of old footage, some of it printed on paper. Eliot Daniel's original music score is felicitous and apt.

Seen at the New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Release date, December 2, 1953. Running time, 57 minutes. PCA No. 16684. General audience classification.

Man in Hiding

U.A.Pael—Much Suspense, Little Sense

Apparently the writers of this minor little thriller, Paul Tabori and Terence Fisher, were so intent on mystifying the audience they forgot to include any cohesion in their story. Glaring loopholes and misleading clues are evident throughout the film. It manages to work up a handy amount of suspense but only because of these inconsistencies.

A man found guilty of murder escapes from

prison. His wife believes he is after her because she is in love with someone else and has changed her name. A mutual friend of the fugitive and Paul Henreid, a lawyer, asks the latter to help find the young man and prove his innocence. On a hunch, the lawyer discovers the criminal, Kieron Moore, at the scene of the crime. He learns that Moore is not after his wife but rather the man who is actually the murderer. It could have been any one of a number of men, all of whom, oddly enough, know his wife. Henreid eventually finds the right suspect but not before the audience is thoroughly confused by the manipulations of plot that make coincidence the major factor.

The actual murder victim has barely anything to do with the story, with the emphasis illogically placed on the wife. Henreid gives a good performance considering lack of motivation. Lois Maxwell as the harassed wife and Kay Kendall as Henreid's girl friend also prove satisfactory. Alexander Paal produced this British-made film and Terence Fisher directed.

Seen at the United Artists screening room in New York. Reviewer's Rating: Fair.—J. R.

Release date, October 2, 1953. Running time, 79 minutes. PCA No. 16670. General audience classification.

Bishop Paul Henreid
Thelma Lois Maxwell
Speight Kieron Moore
Hugh Sinclair, Lloyd Lamble, Anthony Forwood, Bill Travers, Mary Laura Wood, Kay Kendall, John Penrose, Liam Gaffney, Conrad Phillips, John Stuart, Anna Turner, Christina Forrest, Arnold Diamond, Jane Welsh, Geoffrey Murphy, Terry Carney, Sally Newland

Queen of Sheba

Pizor-Luber—Splash and Spectacle

A biblical tale is given a Western sort of treatment in this Italian film with dubbed-in English dialogue. The picture booms with battle, is crowded with scantily-clad maidens and has the spectacle elements that generally prove popular. The story, however, has been conceived in routine fashion. Lush Leonora Ruffo is cast in the title role while Gino Leurini is the dashing, fighting lover.

In a liberty-taking mood, the screenplay has King Solomon send his son, Leurini, on a spy mission to Sheba. Regrettably he falls in love with the shapely queen and tries to prevent a war. What follows are a series of court intrigues and counter-intrigues. The picture reaches a climax when Sheba, inflamed because she thinks her lover betrayed her, leads an army in assault against Jerusalem. This brings forth some colossal battle scenes involving hundreds of extras.

Love eventually triumphs but not before Solomon's son metes out to the villain the fate he deserves, in a bang-up style reminiscent of the American Western.

The screenplay was prepared by four writers, Raoul De Sarro, Pietro Francisci, Nino Novarese and Giorgio Graziosi; produced by Mario Francisci and directed by Pietro Francisci. Distribution of this Oro Film Production is handled by William M. Pizer and Bernard Luber. Seen at the Astor theatre in New York. Reviewer's Rating: Fair.—M. H.

Release date, November, 1953. Running time, 111 minutes. General audience classification.

Queen of Sheba Leonora Ruffo
King Solomon Gino Cervi
Gino Leurini, Marina Berti, Franco Silva, Mario Ferrari, Isa Pola, Nita Dover, Umberto Silvestri, Dorian Gray, Franca Tamantini, Fulvia Mammi

How to Marry a Millionaire

20th-Fox—CinemaScope Scores Again!
(Color by Technicolor)

Perhaps of greatest moment and significance in an evaluation of "How to Marry a Millionaire" is the examination of what CinemaScope, of which this is the second prime example from 20th Century-Fox, does to or for or with the story and its production.

Let it be said here and now, and for all to take heed, that Spyros Skouras' favorite offspring in motion picture technique scores decisively, even brilliantly, in chief support of a

tasty, smart and scintillating comedy of gals, guys and millions. To say it differently, the CinemaScope process takes a good, happy, laugh-laden film yarn, which is a good, good film in its own right without benefit of technical difference, and makes of it, viewed as a rounded piece of entertainment, a decidedly outstanding item of screen merchandise. It should make any exhibitor in the land only too happy to stay up late standing at the door to smile back at the patrons as they smile their way out of the theatre.

It may well be said that this picture is the acid test for CinemaScope, since in the initial venture, "The Robe," the subject matter was such as to lend itself most readily to such sweep and wide scope as the new process provided in full measure. There was general acknowledgement that the process succeeded most admirably in "The Robe." But "How to Marry a Millionaire" was quite literally a different story entirely, being the kind of material for which one might well say: this needs no wide effects, this doesn't even need color. But to appreciate what the process and incidentally the color by Technicolor, does for the material, you've got to go see it for yourself, and if you don't, this writer is wasting time and paper.

In this masterly utilization of technical skills at hand, credit by the fistful must be thrown at all concerned. Nunnally Johnson produced, and the whole result is his reward. Jean Negulesco directed, and with such consummately clever use of his materials, human and otherwise, that he may long rest on these laurels. In the screenplay is quite often detected the fine Nunnally hand of Mr. Johnson, from way back a man possessing a way with a word, or a phrase, or a piece of business to bring a laugh or a chuckle. Plays, it is said, by Zoe Atkins and Dale Eunson, and by Katherine Albert formed the story base.

A most unusual and effective opening and closing device is the picturization of the full 20th-Fox studio symphony orchestra, under the direction of Alfred Newman, playing his composition, "Street Scene," which establishes the mood music for the film. The conclusion of the composition blends into the main title and credits, and we're on our way. The orchestra on stage again wraps up the film at the end.

The cast is a marquee mechanic's delight and an exhibitor's bonanza bait. Take a look: Marilyn Monroe, Betty Grable and Lauren Bacall are three delicious little babes from Model-land, prettily predatory creatures if ever you saw some, out to hook, wrangle, snare, trap, trip or otherwise capture a Dad with Dough, and incidentally to amass a million in the process. And as the trio of beautiful bandits pursue their merry way, with headquarters in a magnificent New York apartment, the CinemaScope camera, with a natural ease which has made this such an effective production job, slides across the screen breath-taking views of New York, from close up and afar, and incidental scenes in snow-covered mountains and from planes a-landing on broad and lengthy air strips. None of it seems to be dragged in, which is one of the secrets of this success.

David Wayne, Rory Calhoun and Cameron Mitchell are the three "men in their lives," and they all, and inclusive of the total support, do excellently well; William Powell and Fred Clark rating special mention. The peregrinations of the three girls, under the generalship of Miss Bacall, fresh from Reno, with Miss Grable having a real "way" with her, and Miss Monroe blind as a bat without the glasses she refuses to wear, makes for as delicious a set of situations and dialogue as you—or your patrons—will want.

It's fun every bit of the way, with the running time tearing by unheeded, and an occasional "Oh" and "Ah" as magnificent scenic effects unfold via CinemaScope. The payoff as might be expected, finds Miss Grable marrying a poor but handsome forest ranger in northern Maine, where she had gone when wealthy Clark invited her to his "lodge" and she thought it was an Elks Convention; Miss Monroe hooking onto an income tax dodger who needs glasses as badly as she does; and Miss Bacall, finally

falling for a guy she thought had nothing, and was a heel, turning out to be the soul of honor and sole heir to a couple of hundred millions.

That's that, but it's not in the telling, believe us, it's in the seeing, and it's money in the bank for exhibition all the way down the line, as CinemaScope bats a thousand in major league entertainment.

Reviewed at screening at home office, where a knowing audience really loved it. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, November, 1953. Running time, 96 minutes. P.C.A. No. 16483. General audience classification.

Pola Marilyn Monroe
Loco Betty Grable
Schatz Page Lauren Bacall
Freddie Denmark David Wayne
Ehen Rory Calhoun
Tom Brockman Cameron Mitchell
J. Stewart Merrill Alex D'Arcy
Waldo Brewster Fred Clark
J. D. Hanley William Powell
George Dunn, Percy Helton, Robert Adler, Harry Carter, Tudor Owen, Maurice Marsac, Emmett Vogan, Hermine Sterler, Abney Mott, Rankin Mansfield, Ralph Reid, Jan Arvan, Iris Goulding, Dayton Lummis, Van Des Autels, Eric Wilton, Ivan Triestine, Herbert Deans, George Saurel, Hope Landin, Tom Greenway, Charlotte Austin, Merry Anders, Ruth Hall, Jane Liddell, Beryl McCutcheon, Lida Thomas, James F. Stone, Tom Martin.

(Reprinted from last week's HERALD)

ADVANCE SYNOPSSES

THE GLENN MILLER STORY

(U-I)

PRODUCER: Aaron Rosenberg. DIRECTOR: Anthony Mann. PLAYERS: James Stewart, June Allyson, Henry Morgan, Charles Drake. Technicolor.

MUSICAL. This is the story of the famous band leader and musician. It starts with his desire to create something new in popular music. His first break is when Ben Pollack hires him as a side-man-arranger with his band. He then tries to get work as an arranger and winds up in a pit band at the Alvin Theatre in New York. He marries his college girl friend, June Allyson, and they continue to struggle. He forms his own band and still there's no success. However, as luck would have it, he finds the new sound he's always been looking for and he's on his way. When World War II breaks out, he enlists in the U.S. Army Air Force. His career ends when a plane he is in disappears over the English Channel. Many of his biggest musical hits are heard, including: "Moonlight Serenade," "String of Pearls," "In the Mood," "Tuxedo Junction" and "Chattanooga Choo Choo."

TEXAS BADMEN (Allied Artists)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Lewis D. Collins. PLAYERS: Wayne Morris, Elaine Riley.

WESTERN. A trio of badmen come to the town of Rio Vista just before the local mine is to ship out the annual spring cleanup of gold dust and bullion. To divert suspicion, they hold up a stage and the leader turns the loot over to the sheriff, Wayne Morris. Morris is more than suspicious as the leader is his father whom he knows to have a bad record. When Morris is wounded and temporarily out of the way, the gang learns the details of the scheduled gold shipment. But they never get away with their crooked plans.

PARATROOPER (Columbia)

PRODUCERS: Irving Allen and Albert R. Broccoli. DIRECTOR: Terence Young. PLAYERS: Alan Ladd, Leo Genn, Susan Stephen. Technicolor.

DRAMA. Adapted from the novel, "The Red Beret," this picture tells the story of British paratroopers in general and Alan Ladd in particular. Ladd is an American who is in the British paratroops for personal reasons. His manner towards the others is cold, brusque and unfriendly. Even the girl he loves finds him difficult to understand at times. His rea-

sons for joining the Britons, their rigorous training, several battle scenes and Ladd's final reversal of form make up the body of the story.

MONEY FROM HOME (3-D) (Paramount)

PRODUCER: Hal Wallis. DIRECTOR: George Marshall. PLAYERS: Dean Martin, Jerry Lewis, Marjorie Millar, Pat Crowley, Richard Haydn, Robert Straus. Technicolor.

COMEDY. Based on the novel by Damon Runyon, this is Martin and Lewis' first film in Technicolor. In order to make up a debt he owes to a bookie king, Dean is ordered to fix a race. He brings Jerry along to help him. Martin falls for the owner of the horse he's to "dispose" of and Lewis does likewise for a lady veterinarian. The bookie shows up to make sure everything goes right. However, Lewis winds up being the jockey and saves the horse, the money and the race.

SHORT SUBJECTS

WIFE DECOY (Columbia)

Assorted Favorites (6421) reissue

Hugh Herbert's boss asks him to take some lady friends to a night club. Naturally he complies and while pitching woo, for business of course, his wife comes into the club and runs after him. There is much wear and tear on Hugh before peace reigns again.

Release date: September 17, 1953 17 minutes

LIFE WITH TOM (MGM)

Technicolor Cartoon (W-534)

When Jerry writes a best-seller about his experiences with Tom, the cat becomes a laughing stock among his friends because of the many times that Jerry has outsmarted him. He goes to the mouse with the intention of getting even, but learns that Jerry has signed over half the royalties to him.

Release date: November 21, 1953 8 minutes

DUCK! RABBIT, DUCK! (WB)

Merry Melody Technicolor Cartoon (1723)

Daffy Duck and Bugs Bunny tangle in this cartoon. The duck tries to outwit the wily rabbit as Elmer Fudd tries to hunt them both down. The hunter decides that, between the two of them, he better give up his idea.

Release date: October 3, 1953 7 minutes

CAMP JAMBOREE (U-I)

Musical Featurette (8309)

The service personnel of a large naval training station are entertained in this musical short. The numbers include: "It's a Good Day" and "Anything from Texas," sung by Romo Vincent; "Half Moon in Three Quarter Time" and "Tropicana," danced by the Dorothy Doreen Adorables; "Valse Coquines"; "This Night I'll Remember," sung by Arthur Lee Simpkins, and "Wild Horses."

Release date: October 8, 1953 18 minutes

MOTOR MANIACS (RKO)

Edgar Comedy Comedy (43,504) reissue

Edgar Kennedy learns that an old, rich flame of his mother-in-law's is returning to claim his bride. Meanwhile his brother-in-law has purchased a half interest in an outboard motor that is supposed to run all day on a cupful of gas. When the beau arrives, he expresses interest in the new motor and says he will finance it if the test is successful. When Edgar accidentally is pulled into the lake with the motor and it works well, the "rich" friend says he will back the venture as soon as he can find someone to finance the drilling of his first oil well.

Release date: September 18, 1953 18 minutes

CALAMITY STRIKES (20th-Fox)

See It Happen (6305)

Three calamitous incidents of recent history are shown. The first is in 1937 in China when American nationals, evacuating the U. S. Em-

bassy, seek haven aboard the Yangtze River gunboat, *U. S. S. Panay*. Japanese planes pour death from the air. The others are the Texas City oil disaster of 1947 and the jet airshow crashes of 1952.

Release date: November, 1953 9 minutes

TIMBER ATHLETES (Paramount)

Headliner Champion (A13-2) reissue

The foresters are closely allied with sports as wood is important in making implements for such games as baseball, hockey, diving, tennis, bowling, etc. Those who procure this wood are also athletes such as the "timber topplers," whose job it is to knock off the top 75 feet of a tree, the buckers, the choppers and the sawyers. They, too, have their own brand of sports such as log rolling and burling. Altogether the relationship between trees, sports and athletes is a close one as seen in this short narrated by Ted Husing.

Release date: October 2, 1953 9 minutes

RUNNING THE RED BLOCKADE (RKO)

Screenliner (44,201)

Produced in cooperation with the French Information Service and the French Army Photographic Service, "Running the Red Blockade" tells the story of one train trip during the endless Indo-China War. As this is guerrilla warfare, the passengers know the journey is dangerous. This particular trip has a six-train convoy. Each convoy is a self-sufficient unit with a mobile repair shop and protected by its own armored escort. It goes through long stretches of bush country and jungle. A road block must be cleared. Then the train is attacked and the attackers are beaten off. It then heads for the sea to bring much-needed goods to isolated natives and bring back rubber, wood and salt to Saigon.

Release date: September 18, 1953 8 minutes

RIP, SEW AND STITCH (Columbia)

Stooge Comedy (6401)

This time the Three Stooges are running a bankrupt cleaning and pressing establishment. A bank robber leaves his clothes there and they find a safe combination. When the crook and two henchmen return, they demand it and a battle ensues. The Stooges best the crooks and get enough money to prevent bankruptcy.

Release date: September 3, 1953 17 minutes

CATTY CORNERED (WB)

Looney Tune Technicolor Cartoon (1704)

Tweety, the bird, is being held for ransom by gangsters. Sylvester, the cat, does not know this and attempts to capture the bird but is unsuccessful. When the police raid the hideout, Sylvester grabs Tweety and his action is mistaken for heroism. When he tries once again to get the bird, he loses his hero status.

Release date: October 31, 1953 7 minutes

TWO LITTLE INDIANS (MGM)

Technicolor Cartoon (W-533)

Scoutmaster Jerry takes two little mice on a hike. The little ones, dressed as Indians, want to scalp everything in sight, including Tom. The cat, naturally, tries to stop them and catches Jerry. But the mice, seeing this, finally do scalp him and for added fun, puncture him with a few arrows.

Release date: October 17, 1953 7 minutes

RHYTHM WRANGLERS (RKO)

Ray Whitley Musical (43,402) reissue

Ray Whitley and his musical cowboys apply for work at the Bar-X ranch. But they walk into a feud between that ranch and the Lazy-Q. At first, Lloyd Ingraham, who owns the Bar-X, refuses to hire them but agrees after his niece intercedes. When the owner of the Lazy-Q, Georgia Simons, hears the music, she steps foot on the other place for the first time in years. Whitley and the girl successfully get the two owners together and they decide to marry and merge the ranches. A number of western songs are heard throughout.

Release date: September 18, 1953 19 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2038-2039, issue of October 24, 1953.

Feature Product by Company starts on Page 2053, issue of October 31, 1953.

For exploitation see Managers' Round Table section.

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company

Stars

A

Abbott & Costello Meet Dr. Jekyll & Mr. Hyde [329]	Univ.	Abbott & Costello-B. Karloff	Aug. '53	77m	Aug. 1	1934	AY	A-1	Good
Actress, The [403]	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent
Affair in Monte Carlo (Brit.) (color) [5307]	AA	Merle Oberon-Richard Todd	Sept. '53	74m	Sept. 19	1998			Good
Affair with a Stranger [323]	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The [346]	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862	AY	A-2	Very Good
All-American [333]	Univ.	Tony Curtis-Lori Nelson	Oct. '53	83m	July 25	1925	AYC	A-1	Very Good
Ali Baba Nights [5215]	Lippert	Anna May Wong	May 22, '53	76m					
All I Desire [325]	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (C) [407]	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	101m	Oct. 17	2029			
Ambush at Tomahawk Gap (color) [522]	Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Appointment in Honduras [406] (color)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	79m	Oct. 31	2046			
Arena (color) [3D] [337]	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) [5227]	Para.	Charlton Heston-Jack Palance	Aug. '53	105m	June 20	1878	AY	A-2	Very Good
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good

B

Back to God's Country (color) [403]	Univ.	Rock Hudson-Steve Cochran	Nov. '53	78m	Sept. 26	2006	A	A-2	Good
Bad Blonde [5211]	Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838	A	B	Excellent
Band Wagon, The (color) [345]*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandits of the West [5243]	Rep.	Allan Rocky Lane	Sept. '53	54m	Aug. 22	1958	AYC	A-1	Fair
Beast from 20,000 Fathoms, The [221]	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beggar's Opera, The (Brit.) (c) [304]	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717			
Below the Sahara (color) [321]	RKO	Travelogue documentary	May 30, '53	65m	June 13	1869	AYC	A-2	Very Good
Big Frame, The [319]	RKO	Meri Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Heat [615]*	Col.	Glenn Ford-Gloria Grahame	Oct. '53	90m	Sept. 26	2006	AM	B	Good
Big Leaguer, The [347]	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good
Blowing Wild [306]	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997		A-2	Very Good
Blue Gardenia, The [215]	WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Blueprint for Murder, A [332]	20th-Fox	Joseph Cotten-Jean Peters	Sept. '53	76m	Aug. 1	1933	AY	A-2	Very Good
Botany Bay (color) [5307]	Para.	Alan Ladd-James Mason	Nov. '53	94m	Oct. 3	2013		A-2	Very Good
Bright Road [326]	MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
By the Light of the Silvery Moon (color) [219]	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good

C

Caddy, The [5302]*	Pare.	Martin & Lewis-Donna Reed	Sept. '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Calamity Jane (color) [311]	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045		A-1	Excellent
Call Me Madam (color) [311]*	20th-Fox	Ethel Merman-Donald O'Connor	Apr. '53	114m	Mar. 7	1749	AY	A-1	Excellent
Capt. John Smith & Pocahontas (color) [3-D]	UA	Anthony Dexter-Jody Lawrence	Nov. '53	75m					
Captain Scarlett (color)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	76m	Oct. 10	2021			
Cease Fire [5308] 3-D	Para.	Korean War	Nov. '53						
Champ for a Day [5211]	Rep.	Alex Nicol-Audrey Totter	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Good
Charge at Feather River, The (color) [3D] [223]*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
China Venture [609]	Col.	Edmond O'Brien-Barry Sullivan	Sept. '53	83m	Aug. 29	1966	AMY	A-2	Good
City Is Dark, The [224]	WB	Sterling Hayden-Gene Nelson	Not Set	74m	May 9	(S)1831	AMY	A-2	
City of Bad Men (color) [328]	20th-Fox	Jeanne Crain-Dale Robertson	Sept. '53	82m	June 27	1885	AY	A-2	Very Good
Clipped Wings [5320]	AA	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Column South (color) [320]	Univ.	Bowery Boys	Aug. 30, '53	64m	Sept. 5	(S)1982		A-2	
Combat Squad [613]	Col.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Conquest of Cochise (color) [610]	Col.	John Ireland-Lon McCallister	Oct. '53	72m	Oct. 3	2015	AY	A-1	Average
Crazylegs—All American	Rep.	John Hodiak-Robert Stack	Sept. '53	70m				A-1	
Crossed Swords (color)	UA	Elroy Hirsch-Lloyd Nolan	Not Set	87m	Oct. 31	2046		A-1	Very Good
		Erroll Flynn-Gina Lollobrigida	Oct. 30, '53		Oct. 31	(S)2047			

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED			RATINGS		
				(S) synopsis	Issue	Page	Nat'l Groups	L. of D.	
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug. '53	121m	Aug. 8	1941	AY	A-1	Excellent
Cruisin' Down the River (color) (606)	Col.	Dick Haymes-Audrey Totter	Aug. '53	81m	July 25	1927	AYC	A-1	Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	A-2	Very Good

D

Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug. '53	75m	July 25	1927	AY	A-1	Fair
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	A-2	Excellent
De Cameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 10, '53	87m	Nov. 7	2061	B	Excellent	
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	A-1	Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	A-1	Good
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981	A	A-2	Very Good
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	A-2	Good
Diamond Queen, The (color)	WB	Fernando Lamas-Arlene Dahl	Jan. 23, '54	80m	Aug. 15	1949			Good
Donovan's Brain	UA	Lew Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10	2023		A-2	Fair
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre	May 2, '53	86m	May 16	1839		A-1	Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-1	Good
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct. 16, '53						
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2	Very Good

E-F

East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept. '53	82m	Sept. 19	1998	AY	B	Good
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069			Very Good
El Paso Stamped.	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023		A-1	Fair
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061			Average
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966			Very Good
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	A-2	Very Good
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046		A-1	Good
Fallen Angel	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov. '53						
Fanfan the Tulip (Fr.)	Lopert	Gerard Philipe-Gina Lollobrigida	May, '53	96m	May 23	1847			Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2	Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	A-2	Good
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1	Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m					
5000 Fingers of Dr. T, The (color) (604)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1	Very Good
Flame of Calcutta (color) (603)	Col.	Denise Darcel-Patricia Knowles	July, '53	70m	June 27	1886	AY	A-2	Good
Flight Nurse	Rep.	Joan Leslie-Forrest Tucker	Nov., '53	90m	Nov. 7	2062			Fair
Flight to Tangier (3-D) (color) (5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030		B	Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m					
Forever Amber (color)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m					
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Not Set	93m	June 6	1861			Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927			Fair
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	A-2	Good
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1	Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853			Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Duguay	July, '53	86m	June 13	1870	AYC	A-1	Good
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Nov. 15, '53	90m	Nov. 7	(S) 2063			
From Here to Eternity (616)*	Col.	M. Clift-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B	Excellent

G

Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10	2022		A-2	Fair
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m				A-2	
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3	2014		A-2	Good
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May, '53	118m	Nov. 15, '47			A-2	Excellent
Gentlemen Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	B	Excellent
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927			Average
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Not Set	105m	Oct. 31	2045		A-1	Excellent
Girl Next Door, The (C) (320)	20th-Fox	June Havoc-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1	Fair
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029		A-2	Very Good
Glory Brigade, The (323)	20th-Fox	James Stewart-June Allyson	Feb., '54	90m	Nov. 14	(S) 2071			
Golden Blade, The (color) (332)	Univ.	Victor Mature	July, '53	82m	May 16	1838	AY	A-1	Good
Goldtown Ghost Riders (574)	Col.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	AMYC	A-1	Excellent
Great Jesse James Raid (C) (5221)	Lippert	Gene Autry-Gail Davis	May, '53	57m	May 23	1846	AYC	A-1	Good
Great Sioux Uprising, The (color) (326)	Univ.	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22	1958			Good
Greatest Show on Earth (C)* (5129)	Para.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1	Good
Gun Belt (color)	UA	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	B	Superior
Gun Fury (C) (3D) (617)	Col.	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1	Good
		Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037		A-2	Good

H

Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1	Good
Here Come the Girls (5309) (color)	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037			Very Good
His Majesty O'Keefe (color)	WB	Burt Lancaster-Jean Rice	Not Set		June 20	(S) 1879			
Hondo (3D) (color)	WB	John Wayne	Nov. 28, '53						
Hot News (5327)	Allied	Stanley Clements	Oct. 11, '53	61m	Oct. 17	(S) 2031			
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845		A-1	Very Good
How to Marry a Millionaire (color) (CinemaScope)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070			
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4	1902			Excellent
									Good

I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926	A	B	Fair
Inferno (color) (329)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug. '53	83m	July 25	1925	AY	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED			RATINGS		
				(S)=synopsis	Issue	Page	Nat'l Groups	L. of D.	Herald Review
Inaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1	Good
Iron Mask (5313)	Lippert Rep.	Douglas Fairbanks	(reissue) Sept. 18, '53	73m					
Iron Mountain Trail (5231)	WB	Rex Allen-Nan Leslie	May 8, '53	54m	June 6	1862	AYC	A-1	Good
Island in the Sky (301)	RKO	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1	Excellent
Isle of the Dead (482)		Boris Karloff-Ellen Drew	(reissue) July 15, '53	72m					
It Came from Outer Space (2D-335, 3D-322)	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1	Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2	Very Good
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Dec., '53		Nov. 7	(S)2063			
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958			Fair
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037			
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jennifer (5407)	Allied	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31	(S)2047			
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013		A-1	Excellent
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4	1902	AYC		
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m					
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1	Good
Kiss Me Kate (C) (3D) (408)	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045			Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m					
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7	(S)2063			
La Favorita (Ital.-Eng. Dubbed)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047		A-2	Fair
Landfall (Brit.)	Stratford	Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6	1863			Fair
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062		A-1	Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2	Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	A-1	Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989		A-2	Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	AYC	A-1	Excellent
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021		A-2	Excellent
Little World of Don Camillo (Ital.-Fr.) I.F.E.		Fernandel-Gino Cervi	May, '53	103m	Jan. 24	1694		A-2	Very Good
Living Desert, The (color)	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021			Excellent
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1	Very Good
Loose in London (form, Bowery Knights) (5319)	AA	Bowery Boys	May 24, '53	62½m	June 20	1879		A-1	Fair
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030		A-1	Good
Ma and Pa Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1	Good
Mahatma Gandhi	UA	Quentin Reynolds (Narrator)	May, '53	81m	May 2	1822			Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2	Fair
Man Between, The	UA	James Mason-Claire Bloom	Not Set	100m	Nov. 14	2069			Excellent
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 13, '53						
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julie Adams	Aug., '53	79m	July 18	1918	AY	A-1	Very Good
Man In Hiding	UA	Paul Henried-Lois Maxwell	Oct. 2, '53	79m	Nov. 14	2070			Fair
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2	Very Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	May, '53	105m	Apr. 4	'781	AY	A-2	Excellent
Marksman, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S)1791			
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006		B	Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1	Average
Martin Luther deRochemont		Niall MacGinnis	Sept., '53	103m	Sept. 19	1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronice Hurst	July 26, '53	81m	July 18	1919		A-2	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m				A-1	
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m					
Miss Robin Crusoe (color)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m				A-2	
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918	AY		Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY		Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		A-2	Good
Mr. Potts Goes to Moscow (Brit.)	Stratford	George Cole-Nadia Gray	Sept. 4, '53	93m	Sept. 19	1998			Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53	70m					
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1	Very Good
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997		B	Very Good
Money from Home (3D) (color)	Para.	Dean Martin-Jerry Lewis	Not Set		Nov. 14	(S)2071			
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C	Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998		A-2	Good
Murder on Monday	Union	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022		A-1	Very Good
Murder Will Out (Brit.) Kramer-Hyams		Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790			Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B	Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935		A-1	Average
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S)1887			
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Nov., '53	68m	Nov. 7	2062			Fair
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1	Excellent
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943		A-2	Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902		A-2	Fair
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	B	Good
No Escape	UA	Lew Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	A-2	Fair

TITLE—Production Number—Company	Stars	Release Date	REVIEWED			Nat'l Groups	RATINGS	
			Running Time	(S)=synopsis Issue	Page		L. of D.	Herald Review
Norman Conquest (5303)	Lippert	Sept. 11, '53	79m					
Northern Patrol (5330)	AA	July 12, '53	63m	July 18	1919		A-1	Fair

O-P

O. K. Nero (Ital.-Eng. dubbed)	I.F.E. Col.	Silvana-Pampolini-Gino Cervi	June '53	88m	June 27	1886	B	Good
One Girl's Confession (528)	RKO	Hugo Haas-Cleo Moore	Apr. '53	74m	Mar. 7	1751	AY	Good
Out of the Past (488)	Times	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m				
Overcoat (Ital.)	Col.	Renato Rascel	Oct. '53	96m	Oct. 17	2031	B	Very Good
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July '53	57m	June 27	1887	AYC	Good
Paratrooper (619) (color)	MacDonald	Alan Ladd-Leo Genn	Dec. '53	86m	Nov. 14	(S)2071		Very Good
Paris Express, The (Brit.) (color)	Col.	Claudia Rains-Marta Toren	June '53	59m	June 16	1869		Fair
Paris Model (621)	Meadow	Marilyn Maxwell-Paulette Goddard	Nov. '53	85m	Nov. 7	2062		Fair
Passionate Sentry, The (Brit.)	Rep.	Valerie Hobson-Nigel Patrick	Nov. '53	85m	Oct. 31	2047	AY	Fair
Perilous Journey, A (5206)	UA	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23	1846	A-2	Fair
Phantom from Space	20th-Fox	Ted Cooper-Norseen Nash	May 15, '53	72m	June 6	1863	AYC	A-1
Pickup on South Street (322)	WB	Richard Widmark-Jean Peters	June '53	80m	May 16	1837	A	Poor
Plunder of the Sun	Para.	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942	AY	Very Good
Pony Express (color) (5217)	RKO	Charlton Heston-Rhonda Fleming	May '53	101m	Mar. 7	1750	AYC	Good
Port Sinister (317)	AA	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-2
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June '53	78m	May 16	1838	AY	Very Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr. '53	96m	Mar. 7	1750	AY	Good
Prisoners of the Casbah (color) (622)	Col.	Gloria Grahame-Cesar Romero	Nov. '53	78m	Nov. 7	2062	B	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53				A-2	Fair
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr. '53	70m	Mar. 14	1759	A	AA
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982	B	Fair

Q-R

Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June '53	86m	June 13	1869	AYC	Excellent
Queen of Sheba (Ital.-Eng.)	Pizor	Gino Cervi-Leonora Ruffo	Nov. '53	111m	Nov. 14	2070		Fair
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	88m	June 13	1870	AY	A-1
Remains to Be Seen (331)	MGM	Jane Alyson-Van Johnson	May 15, '53	89m	Apr. 25	1805	AY	Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925	AM	Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	Fair
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Not Set		Nov. 7	(S)2063	A-2	Fair
Road House (355)	20th-Fox	Richard Widmark-Ilda Lupino (reissue)	July '53	95m				
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846	A-1	Good
Robe, The (CinemaScope) (C)*	20th-Fox	Victor Mature-Jean Simmons	Oct. '53	135m	Sept. 26	2005	AYC	Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept. '53	119m	July 4	1901	AMYC	Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lee Pedovani	Apr. '53	107m	May 2	1823	B	Very Good
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m				
Royal African Rifles, The (color) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015	A-1	Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June '53	76m	Sept. 5	1981		Fair

S

Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989	A-1	Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886	A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept. '53	56m	Aug. 29	1966	AY	Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug. '53	83m	July 18	1917	A-2	Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B
Sangaree (3D) (5230)*	Para.	Fernando Lamas-Arlene Dahl	May '53	95m	May 30	1853	AY	Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	A-1	Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June '53	108m	Apr. 18	1798	A-1	Excellent
Sea Around Us, The (color) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862	B	Very Good
Sea of Lost Ships	Rep.	John Derek-Wanda Hendrix	Oct. 22, '53	85m	Oct. 31	2046	A-1	Good
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919	AMY	A-2
Sequoia (340)	MGM	Jean Parker-Russell Hardie (reissue)	June '53	73m			C	Very Good
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May '53	81m	Apr. 18	1799	A	Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philipe-Michele Morgan	May '53	120m	May 23	1846		
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53					
Shadows of Tombstone	Rep.	Tex Willer-Debra Paget	Sept. 28, '53	54m	Oct. 10	2022		
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug. '53	117m	Apr. 18	1797	AY	A-2
Shark River (color)	UA	Steve Cochran-Carole Mathews	Nov. '53	80m	Nov. 7	2062	A-2	Fair
She Had to Say Yes	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	89m	Nov. 1	(S)1591	A-2	
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886	A-1	Good
Silver Horde (color)	RKO	John Wayne-Jane Russell	Dec. 12, '53					
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m				
Siren of Bagdad (color) (540)	Col.	Paul Henreid-Patricia Medina	June '53	72m	May 16	1837	AY	B
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept. '53	69m	Aug. 22	1958	AY	A-1
Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m	Aug. 8	1943		Average
Slaves of Babylon (525) (color)	Col.	Richard Conte-Linda Christian	Oct. '53	82m				
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	A	Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	Excellent
Snake Pit, The (353)	20th-Fox	O. DeHavilland-Leo Genn (reissue)	May '53	108m	Sept. 20, '53	1533		
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	July '53	114m	Oct. 3	2013	B	Excellent
So Big (307)	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Aug. 8	1942	A-1	Excellent
So Little Time (Brit.)	MacDonald	Maria Schell-Marius Goring	July '53	89m	July 18	1917	AY	Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	Oct. 3	2015	A-1	Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	A-2	Excellent
Something Money Can't Buy (Brit.)	U.S.A.	Patricia Roc-Anthony Steel	Oct. '53	83m	Oct. 3	2015	A-2	Fair
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902	A-1	Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Sally Forrest	Nov. 1, '53					
Song of the Land (color)	UA	Nature	Nov. '53	71m				

TITLE—Production Number—Company

South Sea Woman (222) WB
 Spaceways (5301) Lippert
 Split Second (318) RKO
 Stage Door (483) Para.
 Stalag 17 (5224)* Para.
 Stand at Apache River (color) (331) Univ.
 Steel Lady, The UA
 Stooge, The (5212)* Para.
 Story of Three Loves, The (color) (338) MGM
 Strange Deception (Ital.) Casino
 Stranger on the Prowl UA
 Stranger Wore a Gun (3D) (C) (605) Col.
 Sun Shines Bright, The (5208) Rep.
 Sweethearts on Parade (color) (5210) Rep.
 Sword and the Rose, The (color) (491) RKO
 System, The (217) WB

Stars

	Release Date	Running Time	REVIEWED			RATINGS		
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Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861	AY	B	Very Good	
Howard Da Silva-Eva Bartok	Aug. 7, '53	76m	July 4	1902	AY	A-2	Good	
Alexis Smith-Keith Andes	May 2, '53	85m	Mar. 21	1765	AY	A-2	Very Good	
Katharine Hepburn-Ginger Rogers (reissue)	Aug. 5, '53							
William Holden-Dorothy Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent	
Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair	
Rod Cameron-Ted Hunter	Oct. 9, '53	84m	Oct. 17	2030		A-1	Fair	
Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent	
Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good	
Ref Vallone-Elena Verzi	May, '53	96m	May 30	1853		B	Very Good	
Paul Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14	2069			Good	
Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1	Average	
Charles Winninger-Aleen Whelan	May 2, '53	90m	May 9	1830	AY	A-2	Good	
Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good	
Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good	
Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B	Good	

T

Take Me to Town (color) (321) Univ.
 Take the High Ground (color) (406) MGM
 Tanga Tika (color) Schaefer
 Tarzan and the She-Devil (324) RKO
 Terror on a Train (402) MGM
 Texas Badman (5335) AA
 That Man from Tangier UA
 Those Redheads from Seattle (color) (3D) (5305) Para.
 Three Girls from Rome (Ital.) (Eng. dial.) I.F.E.
 Thunder Bay (color) (327) Univ.
 Thunder Over the Plains (color) WB
 Thunderhoof (530) Col.
 Thy Neighbor's Wife 20th-Fox
 Time Gentlemen Please (Brit.) Union
 Times Gone By (Ital.) I.F.E.
 Titanic (318)* 20th-Fox
 Titfield Thunderbolt (color) (Brit.) (387) Univ.
 Tonight at 8:30 (Brit.) (color) Continental
 Tonight We Sing (color) (347) 20th-Fox
 Topeka (5325) AA
 Torch Song (color) (405) MGM
 Trader Horn (339) MGM
 Trail Blazers (5329) AA
 Trail of the Arrow AA
 Treasure of Sierra Madre (310) WB
 Trent's Last Case (Brit.) Rep.
 Trouble Along the Way (216) WB
 Tumbleweed (color) (405) Univ.
 Twilight Women (Brit.) (5217) Lippert
 Twonky, The UA

Ann Sheridan-Sterling Hayden June, '53 81m May 23 1846 AYC B Very Good
 Richard Widmark-Karl Malden Oct. 30, '53 101m Sept. 26 2006 AY A-2 Very Good
 All Native Cast Nov., '53 75m Oct. 10 2022 AYC Excellent
 Lex Barker-Joyce MacKenzie June 8, '53 76m July 18 1918 AYC A-1 Fair
 Glenn Ford-Anne Vernon Sept. 18, '53 72m July 25 1926 AY A-1 Good
 Wayne Morris Dec. 20, '53 80m Nov. 14 (S)2071 Nils Asther-Roland Young May 8, '53 80m May 2 1823 B Fair
 Rhonda Fleming-Gene Barry Oct. '53 90m Sept. 26 2006 A-2 Very Good
 Lucia Bosé-Cesetta Greco Aug., '53 85m Aug. 1 1934 AY A-2 Very Good
 James Stewart-Joanne Dru Aug., '53 103m May 9 1829 AY A-2 Excellent
 Randolph Scott-Phyllis Kirk Dec. 12, '53 82m Nov. 7 2061 AY Good
 Preston Foster-Mary Stuart (reissue) June, '53 77m
 Hugo Haas-Cleo Moore Oct., '53 77m Sept. 26 2207 B Good
 Eddie Byrne-H. Baddeley Sept., '53 79m Oct. 10 2022 Good
 Vittorio De Sica-Gina Lollobrigida Sept., '53 106m Aug. 1 1935 Good
 Clifton Webb-Barbara Stanwyck May, '53 98m Apr. 18 1798 AY A-2 Excellent
 Stanley Holloway Oct., '53 84m Oct. 3 2014 AYC A-1 Excellent
 Valerie Hobson-Nigel Patrick May, '53 81m June 6 1862 A-2 Good
 David Wayne-Ezio Pinza Apr., '53 109m Jan. 31 1701 AYC A-1 Excellent
 Bill Elliott Aug. 9, '53 69m Sept. 19 1998 Fair
 Joan Crawford-Michael Wilding Oct. 23, '53 90m Oct. 3 2014 A-2 Good
 Harry Carey-Edwina Booth (reissue) June, '53 120m
 Alan Hale, Jr. Apr. 19, '53 64m Sept. 5 1981 A-1 Fair
 Guy Madison-Andy Devine Aug. 25, '53 53m
 Humphrey Bogart (reissue) Nov. 7, '53 126m A-1 Fair
 Michael Wilding-Margaret Lockwood Sept. 22, '53 90m Oct. 17 2030 A-2 Fair
 John Wayne-Donna Reed Apr. 4, '53 110m Mar. 21 1765 AYC A-2 Excellent
 Audie Murphy-Lori Nelson Dec., '53 80m Nov. 7 (S)2063 Freda Jackson-Lois Maxwell May 15, '53 89m Aug. 8 1943 Average
 Hans Conried-Gloria Blondell June 10, '53 72m June 27 1887 Hans Conried-Gloria Blondell June 10, '53 89m Aug. 8 1943 Poor

U-V

Undercover Agent (5306) Lippert
 Untamed Breed (614) Col.
 Valley of Headhunters (608) Col.
 Vanquished, The (color) (5221) Para.
 Veils of Bagdad (color) (404) Univ.
 Vice Squad AA
 Vicki 20th-Fox
 Vigilantes Terror (5422) Allied
 Village, The UA
 Volcano (Ital.) (Eng. dubbed) UA

Lippert	Dermot Walsh-Hazel Court Oct. 2, '53 69m							
Col.	Sonny Tufts-Barbara Britton (reissue) Sept., '53 79m							
Col.	Johnny Weissmuller Aug., '53 67m							
Para.	John Payne-Jan Sterling June, '53 84m							
Univ.	Victor Mature-Mari Blanchard Nov., '53 82m							
UA	Edw. G. Robinson-Paulette Goddard July 31, '53 87m							
20th-Fox	Jeanne Crain-Jean Peters Oct., '53 85m							
Allied	Bill Elliott-Mary Ellen Kay Nov. 15, '53 70m							
UA	John Justin-Eva Dahlbeck Oct. 23, '53 98m							
UA	Anne Magnani-Geraldine Brooks June 5, '53 106m							

W

Walking My Baby Back Home (406) Univ.
 War of the Worlds (C) (5303) Para.
 War Paint (color) UA
 White Witch Doctor (color) (324) 20th-Fox
 Wings of the Hawk (C) (2D-336, 3D-330)
 Without Reservations (484)

Univ.	Donald O'Connor-Janet Leigh Dec., '53 95m							
Para.	Gene Barry-Ann Robinson Oct. '53 85m							
UA	Robert Stack-Joan Taylor Aug. 28, '53 89m							
20th-Fox	Susan Hayward-Robert Mitchum July, '53 96m							
Univ.	Van Heflin-Julia Adams Sept., '53 80m							
RKO	Claudette Colbert (reissue) Aug. 5, '53 80m							

X-Y-Z

Yank in the R.A.F. 20th-Fox
 Yellow Balloon (5430) AA
 Yesterday & Today UA
 Young Bess (color)* (333) MGM
 Young Caruso, The (Ital.) (Eng. dial.) I.F.E.

20th-Fox	Tyrone Power-Betty Grable (reissue) Nov., '53 97m							
AA	Andrew Ray-Kathleen Ryan Oct. 4, '53 80m							
UA	Documentary Dec. 2, '53 57m							
MGM	J. Simmons-S. Granger-D. Kerr May 29, '53 112m							
I.F.E.	Ermanno Randi-Gina Lollobrigida Sept., '53 77m							

FEATURES LISTED BY COMPANIES — PAGE 2053, ISSUE OF OCTOBER 31, 1953
SHORT SUBJECTS CHART APPEARS ON PAGES 2038-2039, ISSUE OF OCTOBER 24, 1953

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,045 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	-	5	33	9	1
Actress, The (MGM)	-	-	1	10	6
Affair with a Stranger (RKO)	-	-	4	3	3
Affairs of Dobie Gillis, The (MGM)	-	1	5	13	-
All-American (Univ.)	-	4	4	6	3
All I Desire (Univ.)	-	20	24	22	4
Ambush at Tomahawk Gap (Col.)	-	5	16	12	1
Arena (MGM)	2	6	5	14	6
Arrowhead (Para.)	-	10	16	3	-
Band Wagon, The (MGM)	4	7	32	35	13
Beast from 20,000 Fathoms, The (WB)	8	25	20	10	7
†Big Heat (Col.)	-	3	4	2	-
Big Leaguer, The (MGM)	-	-	5	13	5
Blowing Wild (WB)	1	4	1	6	1
Blueprint for Murder, A (20th-Fox)	-	-	7	3	-
By the Light of the Silvery Moon (WB)	4	33	56	20	4
Caddy, The (Para.)	4	40	16	2	1
Charge at Feather River, The (WB)	8	10	7	8	7
City of Bad Men (20th-Fox)	-	8	34	11	2
City That Never Sleeps (Rep.)	-	-	2	5	2
Clipped Wings (AA)	-	5	3	-	-
Column South (Univ.)	-	6	16	24	1
Cruisin' Down the River (Col.)	1	2	10	18	4
Dangerous Crossing (20th-Fox)	-	-	4	9	1
Dangerous When Wet (MGM)	5	41	64	15	-
Desert Rats, The (20th-Fox)	-	5	17	29	4
Devil's Canyon (RKO)	-	5	6	4	-
*Down Among the Sheltering Palms (20th-Fox)	-	1	31	25	12
Dream Wife (MGM)	-	10	21	50	9
East of Sumatra (Univ.)	-	3	3	1	1
*Fair Wind to Java (Rep.)	-	1	9	27	18
Farmer Takes a Wife (20th-Fox)	-	20	29	28	17
Fast Company (MGM)	-	-	8	9	4
Flame of Calcutta (Col.)	-	-	1	-	5
Fort Ti (Col.)	15	22	9	5	1
49th Man, The (Col.)	-	6	3	1	-
Francis Covers the Big Town (Univ.)	7	39	23	10	-
From Here to Eternity (Col.)	16	12	2	-	-
Gentlemen Prefer Blondes (20th-Fox)	44	31	3	7	-
Girl Next Door, The (20th-Fox)	11	14	23	11	3
Glory Brigade, The (20th-Fox)	-	5	13	12	1
Golden Blade, The (Univ.)	-	2	2	5	3
Great Sioux Uprising, The (Univ.)	1	4	22	27	5
Gun Belt (UA)	-	4	12	6	-
Half a Hero (MGM)	-	-	4	7	9
Houdini (Para.)	7	21	15	7	-
I, the Jury (UA)	1	5	5	6	2
Inferno (20th-Fox)	1	3	15	1	5
Invaders from Mars (20th-Fox)	-	11	10	19	9
Ireland in the Sky (WB)	-	24	23	11	8
It Came from Outer Space (Univ.)	2	4	13	7	4
*It Happens Every Thursday (Univ.)	-	2	14	26	3
Jamaica Run (Para.)	-	8	15	21	6
Juggler, The (Col.)	1	-	1	6	3

Kid from Left Field, The (20th-Fox)	EX	AA	AV	BA	PR
Last Posse, The (Col.)	-	-	-	7	2
Latin Lovers (MGM)	3	1	8	25	19
*Law and Order (Univ.)	1	8	32	28	-
Let's Do It Again (Col.)	-	5	21	23	13
Lili (MGM)	8	16	11	13	7
Lion Is in the Streets, A (WB)	-	-	6	9	9
Little Boy Lost (Para.)	5	8	4	-	-
Lone Hand (Univ.)	-	13	36	18	-
Main Street to Broadway (MGM)	-	2	-	16	11
Man from the Alamo (Univ.)	-	10	7	16	8
Man on a Tightrope (20th-Fox)	-	-	6	20	6
Marshal's Daughter, The (UA)	-	2	13	1	-
Master of Ballantrae, The (WB)	1	1	12	25	8
Maze, The (AA)	1	2	8	11	2
Melba (UA)	-	-	-	9	-
Mission Over Korea (Col.)	-	-	1	2	6
Mister Scoutmaster (20th-Fox)	3	13	46	20	2
†Mogambo (MGM)	4	4	-	-	-
Moon Is Blue, The (UA)	29	23	11	3	-
Never Let Me Go (MGM)	-	5	40	46	7
Pickup on South Street (20th-Fox)	13	48	21	11	5
Plunder of the Sun (WB)	-	-	5	14	-
Pony Express (Para.)	-	31	30	13	1
Powder River (20th-Fox)	1	10	29	28	1
Queen Is Crowned, A (Univ.)	4	9	2	6	4
*Raiders of the Seven Seas (UA)	-	2	4	12	4
Remains to Be Seen (MGM)	-	10	37	13	1
Return to Paradise (UA)	-	9	19	23	1
Ride Vaquero (MGM)	3	15	43	22	5
Roar of the Crowd (AA)	-	6	5	7	2
Robe, The (20th-Fox)	7	-	-	-	-
Roman Holiday (Para.)	-	8	15	18	3
Sailor of the King (20th-Fox)	-	-	1	3	3
Salome (Col.)	11	50	19	12	1
Sangaree (Para.)	3	9	6	3	5
Scandal at Scourie (MGM)	-	7	17	28	7
Scared Stiff (Para.)	25	42	11	3	-
Sea Devils (RKO)	-	1	1	4	3
Second Chance (RKO)	2	4	13	8	1
*Serpent of the Nile (Col.)	-	7	14	5	-
Shane (Para.)	37	24	4	2	-
Shoot First (UA)	-	-	3	11	5
Siren of Bagdad (Col.)	-	-	5	7	9
Slight Case of Larceny, A (MGM)	-	1	3	15	-
So This Is Love (WB)	-	2	14	21	8
Son of Belle Starr (AA)	-	4	9	2	-
South Sea Woman (WB)	-	11	33	33	3
Split Second (RKO)	-	1	20	17	14
Stalag 17 (Para.)	6	30	20	3	-
Stand at Apache River (Univ.)	-	-	3	4	1
Story of Three Loves, The (MGM)	-	9	15	17	11
Stranger Wore a Gun, The (Col.)	3	12	6	1	3
Sword and the Rose, The (RKO)	-	1	9	14	6
†Take the High Ground (MGM)	-	2	3	-	-
Take Me to Town (Univ.)	-	9	26	14	1
Tarzan and the She-Devil (RKO)	-	5	10	3	1
Thunder Bay (Univ.)	3	11	41	24	8
Titanic (20th-Fox)	3	45	37	13	3
†Valley of Headhunters (Col.)	-	-	-	3	2
Vanquished, The (Para.)	-	1	19	19	5
Vice Squad (UA)	-	1	10	11	1
Vicki (20th-Fox)	-	-	-	1	4
War of the Worlds (Para.)	-	4	6	8	5
White Witch Doctor (20th-Fox)	14	45	21	10	-
Wings of the Hawk (Univ.)	-	-	6	1	6
Young Bess (MGM)	1	20	41	25	4

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